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## REVIEW OF BOOKS.

*Journey through Asia Minor, Armenia, and Koordistan, in the Years 1813 and 1814; with Remarks on the Marches of Alexander, and Retreat of the Ten Thousand.* By Macdonald Kinneir. 8vo. pp. 603. London, 1818.

THE principal features of this work may be comprised under the three following heads; geographical observations, the costume of the inhabitants, and the number of piastres extorted from our author by the Turks. On this latter article Mr. K. is particularly diffuse: indeed, to our English ears, a dinner would seem dearly bought which cost one hundred piastres, till a reference to the Turkish currency shows us that it is no more than is daily paid for the same meal here. In addition to this, we have sundry astronomical calculations, extending to about forty pages, doubtless highly interesting to the author; also a very learned dissertation upon the Marches of Alexander, and the Retreat of the Ten Thousand, most judiciously compiled, and in many cases extracted by the whole page, from Arrian, Strabo, &c. Indeed, as a literary production, the work has, in our opinion, but a very small claim to public notice, though containing materials, which, if they had been placed in the hands of a skilful book-maker, and embellished with plates, would have formed a very handsome quarto volume.

As our limits will not permit us to follow the author over the immense track of country he traversed, many parts of which had never been previously visited by any European, we shall confine ourselves to a brief review of the principal occurrences that took place from his leaving Constantinople in September 1813, till his arrival at Bombay the latter end of the following year.

It was his original intention to have proceeded through Sweden and Russia to Constantinople, but the disastrous retreat of Buonaparte from Moscow having opened a more direct road.

he joined the head quarters of the Emperor Alexander, then in pursuit of the French, and from Dresden proceeded on his journey to Turkey, by Vienna. Passing through Servia, which is described as exceedingly mountainous, but supporting a population of one million of souls, Mr. K. had an opportunity of seeing some of the guards of Zerny George, who were then at drill, and performed their exercise with tolerable exactness. Of their chief, he gives the following description:—

“He was once a sergeant in the Austrian service, but by birth a Servian: he retired to live in his native village near Belgrade, where, indignant at the manner in which the Turks oppressed his countrymen, he conceived the idea of throwing off their yoke. He at first assembled a small body of desperate men, with whom he retreated into the recesses of the forests, whence issuing in the night, he plundered the Turkish caravans; and his adherents continuing gradually to increase, he found himself, after the expiration of a few years, in a condition openly to take the field. He beat the sultan's troops in every engagement; succeeded in finally expelling them from his country; and at the time to which I allude, was the acknowledged chief of the Servians, and in the possession of unlimited power and authority over his subjects. He did not, however, assume the title of prince, nor could he be distinguished by his dress from the meanest of his soldiers; he resided at a small house in his native village, and never visited Belgrade, except upon business. He took great pride in his guards; and all the men capable of bearing arms in his territories were regularly disciplined in the Austrian manner.”

The death of this celebrated chief having taken place long prior to the publication of the present work, we feel considerable surprise that his fate is left unrecorded even by a single note; while his arch-cotemporary Buonaparte is, on every possible occasion, eulogized and defended. His exit was occasioned by treachery equally atrocious as his life. He had repaired to Semendria under a fictitious name, and was concealed by one of his friends. His intention was, to recover a treasure of fifty thousand ducats which he had buried before he quitted Servia, and with which he wished to remove to Russia. But his host was cowardly or wicked enough to betray him to

the Pacha of Belgrade, who went to Semendria with an escort of Janissaries, arrested Zerny George, and a Greek who accompanied him, cut off their heads, and sent them by a messenger to the Porte.

The 2d of September he bade adieu to the hospitable mansion of Mr. Liston, the British ambassador at Constantinople; and accompanied by a Greek servant, and an old *Tatar* named Ibrahim, crossed the Bosphorus, and took horse at Scutari. On his arrival at Angora, our traveller equipped himself in a Turkish dress, which he considered as absolutely necessary, not only to the convenience, but even to the personal safety of an European traveller, in a country where fanaticism is carried to a greater height than in any other part of the East. At Osmat a message was sent from the prince requesting permission to see the portraits of Buonaparte and the Emperor Alexander. He “accordingly sent them to him, who returned them with a message, stating that Napoleon had the countenance of a great man; but that the emperor was, to his knowledge, the son of a Turkish pasha taken prisoner in the Russian wars, and with whom his mother became enamoured\*.”

The appearance of a “Koordish†” chief must certainly have excited feelings of a highly gratifying nature; the mind, insensibly carried back to distant ages, must have found abundance of employ-

\* “However notorious the Empress Catherine might have been for her gallantries, the breath of calumny hath never touched the spotless fame of the virtuous mother of the present sovereign of the Russian empire; and I merely mention this anecdote as illustrative of the exceeding vanity and comparative ignorance of the Turks.”

† Earlier travellers were accustomed to write “Curds,” and “Curdish;” and while we hesitate at sanctioning the substitution of the double *o* for the grave *u*, we take this opportunity of recurring to our uniform hostility toward the modern, pedantic, or exotic use of *k*, in place of *c*, before the vowels, with respect to which the sound of the *c* is always hard. The opposite practice is a pitiful imitation of the French, or else an ignorant misuse of the acquaintance with foreign languages. Our countrymen in India are even following a provincial practice in Fenn that of using the *q* for the hard *c*. The *l* and *h* has no place in the Saxon alphabet,—where the English repugnance to its use.



ment in contemplating the glories of the warriors of ancient Greece and Rome. But what far different sentiment did they give birth to in the mind of our traveller: a deliberate attempt at disproving a fact, equally well authenticated with the existence of the fiend in whose prolific mind was first formed the infamous plot by which so many brave men were sacrificed!

"He seemed very desirous of examining our arms, but expressed great contempt for our pistols, which he said were much too short, and not sufficiently ornamented. He had been in Egypt\*, and talked of Sir Sidney Smith, and other English officers, as if he knew them intimately. The Koords delight in arms more than any other race of men I have ever met with, and pride themselves on the beauty of their horses, and value of their accoutrements. When a Koordish chief takes the field, his equipment varies but little from that of the knights in the days of chivalry; and the Saracen who fought under the great Salahadeen was probably armed in the very same manner as he who now makes war against the Persians. His breast is defended by a steel corslet, inlaid with gold and silver; whilst a small wooden shield, thickly studded with brass nails, is slung over his left shoulder when not in use. His lance is carried by his page, or squire, who is also mounted; a carbine is slung across his back; his pistols and dagger are stuck in his girdle, and a light scimitar hangs by his side: attached to the saddle, on the right, is a small case holding three darts, each about two feet and a half in length; and, on the left, at the saddle-bow, you perceive a mace, the most deadly of all his weapons; it is two feet and a half in length, sometimes embossed with gold, at others, set with precious stones; and I remember to have seen one in the ancient armoury of Dresden exactly similar to those now used in Koordistan. The darts have steel points, about six inches long, and a weighty piece of iron or lead at the upper part, to give them velocity when thrown by the hand."

The following note, which we have given at full, records a most remarkable occurrence which took place at Bassora; and, although we conceive the Arabian philosopher just as capable of transmuting of metals as the immaculate St. Leon, so aptly quoted by our author, we still are sceptical enough to

\* "In my journeys through the different parts of the Turkish empire, I have questioned many persons who were opposed to the French during the expeditions into Egypt and Syria on the affair of Jaffa; and, in justice to Buonaparte, I must declare, that not one of them seemed acquainted with a circumstance which has made so much noise in Europe: making every allowance for the indifference of a people familiar with deeds of blood, we are certainly justified in considering this general ignorance of the fact as a strong presumption against its existence; since it is scarcely to be believed, that an act of such a degree of audacity and malignant die could, within a few years, have been entirely buried in

suppose that there was abundance of time to fuse a solid mass of gold during the absence of Mr. C., and afterwards to waste the lead by the natural progress of oxidation, aided by a strong fire:—

"Amongst other acquirements, the orientalists imagine that Europeans are in possession of the philosopher's stone, and some are not wanting who pretend to this gift. A few days before my arrival at Bassora, Mr. Colquhoun, the acting resident at that place, received a message from an Arabian philosopher, requesting a private interview, in order to communicate a most important secret. Mr. C. consented, and next morning the mysterious stranger was introduced to him: embracing the knees of the resident, he said that he was come to supplicate the protection of the English from the cruel and continued persecution of his countrymen, who, having understood that he had the power of transmuting the basest metals into gold, daily put him to the torture to wring his secret from him. He added, that he had just made his escape from Grane, where he had long been starved and imprisoned by the sheek, and that he would divulge every thing he knew to Mr. Colquhoun, provided he was permitted to reside in the factory. My friend agreed to receive him, and in return he faithfully promised to afford a convincing proof of his skill. He accordingly retired, and soon afterwards returned with a small crucible and chafing dish of coals; and when the former had become hot, he took four small papers, containing a whitish powder, from his pocket, and asked Mr. C. to fetch him a piece of lead; the latter went into his study, and taking four pistol bullets, weighed them unknown to the alchymist; these, with the powder, he put into the crucible, and the whole was immediately in a state of fusion. After the lapse of about twenty minutes, the Arabian desired Mr. C. to take the crucible from the fire, and put it into the air to cool; the contents were then removed by Mr. C., and proved to be a piece of pure gold, of the same weight as the bullets. The gold was subsequently valued at ninety piastres in the bazar. It is not easy to imagine how a deception could have been accomplished, since the crucible remained untouched by the Arab after it had been put upon the fire; while it is, at the same time, difficult to conceive what inducement a poor Arab could have had to make an English gentleman a present of ninety piastres. Mr. C. ordered him to return the next day, which he promised to do, but in the middle of the night he was carried off by the sheek of Grane, who, with a body of armed men, broke into his house, and put him on board a boat, which was out of sight long before day-break. Whether this unhappy man possessed, like St. Leon, the art of making gold, we are not called upon to determine; but the suspicion that he did so, was amply sufficient to account for the unrelenting manner in which he would seem to have been persecuted by his countrymen."

The volume is concluded by a well written dissertation on the possibility of an invasion of India by land; which, with the map, are by far the best executed parts of the whole work.

*Historical Illustrations of the Fourth Canto of Childe Harold, &c.* By John Hobhouse, Esq., &c.

(Concluded from our last, p. 130.)

THE ancient tombs are our author's next subject; that of the Scipios is recorded for its simple, elegant inscription. Most of these sepulchres appear to have been robbed of their tenants for relics; and at the fall of the empire of Charlemagne, the size of some of the tombs made them convenient for military stations. The urns, and sarcophagi also, were transported, without scruple, to make room for other ashes: two of the Popes repose in marbles which were constructed for heathens. Some respect might have been paid to a stone so inscribed:—

"The Bones

Of Agrippina, the daughter of M. Agrippa,  
The grand-daughter of the divine Augustus,  
The Wife

Of Germanicus Cæsar,

The mother of C. Cæsar Augustus  
Germanicus, our prince\*."

But with these letters, in large characters, staring them in the face, the Romans used this stone as a measure for 300 weight of corn; and the arms of their modern senate are sculptured upon one of its sides, in a style worthy of the 'rude age,' to which a modest inscription ascribes the misapplication. The sarcophagus, a huge cubic stone, is standing in the court of the conservators' palace in the capitol, and is at this time perhaps scarcely preserved with so much care as might be claimed by a memorial of the only virtuous female of the Julian race. The pilgrim of the XIIIth century tells us, that he saw these words over one of the cells of the mausoleum of Augustus:—"These are the bones and ashes of Nerva, the Emperor†."

We regret that our limits do not allow us to make particular extracts from the descriptions of, and the history attached to, many of the works of antiquity our author gives. Of the Coliseum we shall, however, insert a paragraph:—

"The number of wild beasts which might stand together in this arena has been calculated to be ten thousand seven hundred and seventy-nine‡, so that it may be no exaggeration to say, that Titus showed the Roman people five thousand in one day||, or that Probus, *nuica missione*, exhibited four thousand ostriches, boars, deer, ibexes,

\* "Ossa.

Agrippinæ. M. Agrippæ.

Divi. Aug. Neptis. Uxoris.

Germanici. Cæsaris.

Matris. C. Cæsaris. Aug.

Germanici. Principis."

† "Hæc sunt ossa et cinis Nervæ Imperatoris. Liber de mirabilibus Romæ. ap. Montfaucon. *Diarium Italicum*, p. 292."

‡ "By T. B. Noll. See—delle memorie sacre e profane dell' anfiteatro Flavio dal Canonico. Giovanni Marangoni. Rom. 1746. pp. 33, 34."

|| "Atque uno die quinque millia omne generum ferarum." Sueton, in vit. Tit."



wild sheep, and other graminivorous animals, amidst a forest which had been transplanted into the amphitheatre\*. Perhaps it is not to be understood that they were slain at once†.

"The Coliseum was struck by lightning in the reign of Constantine, but repaired; for the laws for abolishing gladiatorial shows were not observed until the reign of Honorius‡; and even after that period, men fought with wild beasts, which seems to have been the original purpose of the amphitheatre, rather than the combats of gladiators||. The fighting and hunting continued at least until the end of Theodoric's reign, in 526, and the seats of the principal senators were jealously preserved§."

"Marangoni avers, that no memorial remains of the exact contrivance by which the sufferers were exposed to the wild beasts, although there are so many left of the conversion of the lions: but he might have seen the small bronze reliefs at the Vatican, found in the Catacombs, where the lions are seen chained to a pilaster, and the martyr unarmed and half naked at their feet. That some Christians suffered amongst other criminals is extremely probable. We learn from Martial¶, that the amphitheatre was a place of execution, and that under Domitian the spectators were glutted with burnings and crucifixions. Those who had the noble courage to die for their faith, would be punished and confounded, except by their own sect, with other rebellious subjects of the empire. It appears that the condemned were brought in at the close of the day, and that the gladiatorial shows were terminated with these horrors."

And of St. Peter's:—

"The ceremonies of a religion must, except where they are sanguinary, be considered the most harmless part of it; if, however, our notions of primitive Christianity be at all correct, nothing can so little resemble it as the present worship at Saint Peter's. A noisy school for children in one corner; a sermon preached to a moveable audience at another; a concert in this chapel; a ceremony, half interrupted by the distant sounds of the same music, in another quarter; a ceaseless crowd sauntering along the nave, and circulating through all the aisles; listeners and gazers walking, sitting, kneeling; some rubbing their foreheads against the worn toes of the bronze Saint Peter, others smiling at them; confessors in boxes absolving penitents; lacquey de places expounding pictures; and all these individual objects and actions lost under an artificial heaven, whose grandeur and whose beauties delight and distract the eye.

\* "Vopisc. in vit. Prob. p. 233. Hist. Aug. edit. 1519."

† "Marangoni, *ibid.* p. 41."

‡ "See note to Stanza CXLI. in the notes to Childe Harold."

|| "Verona Illustrata, part iv. pp. 2, 3. Maffei notices that Cassiodorus calls it *theatrum venatorium*. True: but gladiators had been abolished some time before, therefore the authority is not conclusive."

§ "Cassiod. Variar. epist. 42, lib. v., the bishop lamented the enormity of the sport; 'actu detestabilis, certamen infelix,' spectaculum tantum fabricis. *Ibid.* epist. 42, lib. iv."

¶ "Epig. 24, lib. x. Epig. 7, *ibid.* 37."

"Such is the interior of this glorious edifice—the Mall of Rome; but religious sentiments are, perhaps, the last which it inspires. Where man has done such wonders, the ungrateful mind does not recur to the Deity; and it is not at all uncharitable to conclude, that the worship of the early Christians, condensed in the damp crypts and catacombs, was performed with a fervour which evaporates under the aerial vault of Saint Peter's."

The following superstitious penance is still performed:—

"The ceremony takes place at the time of vespers. It is preceded by a short exhortation, during which a bell rings; and whips, that is, strings of knotted whipcord, are distributed quietly amongst such of the audience as are on their knees in the middle of the nave. Those resting on the benches come to edify by example only. On a second bell, the candles are extinguished, and the former sermon having ceased, a loud voice issues from the altar, which pours forth an exhortation to think of unconfessed, or unrepented, or unforgiven crimes. This continues a sufficient time to allow the kneelers to strip off their upper garments: the tone of the preacher is raised more loudly at every word, and he vehemently exhorts his hearers to recollect that Christ and the martyrs suffered much more than whipping—"Show, then, your penitence—show your sense of Christ's sacrifice—show it with the whip." The flagellation begins. The darkness, the tumultuous sound of blows in every direction—"Blessed Virgin Mary, pray for us!" bursting out at intervals—the persuasion that you are surrounded by atrocious culprits and maniacs, who know of an absolution for every crime—the whole situation has the effect of witchery, and, so far from exciting a smile, fixes you to the spot in a trance of restless horror, prolonged beyond expectation or bearing.

"The scourging continues ten or fifteen minutes, and when it sounds as if dying away, a bell rings, which seems to invigorate the penitents, for the lashes beat about more thickly than before. Another bell rings, and the blows subside. At a third signal, the candles are re-lighted; and the minister, who has distributed the disciplines, collects them again with the same discretion; for the performers, to do them justice, appear to be too much ashamed of their transgressions to make a show of their penance; so that it is very difficult to say whether even your next neighbour has given himself the lash or not."

The essay on Italian literature is the next subject in the work before us:—

"Of the writers, then, whose influence may be more or less discerned in the formation of the present taste and style, it may be sufficient to enumerate six:—Melchior Cesarotti, Joseph Parini, Victor Alfieri, Hippolytus Pindemonte, Vincent Monti, and Hugo Foscolo. The three first are, it is true, no longer alive, but they clearly belong to the present day, and are no less to be taken into an actual survey than their surviving cotemporaries. There is nothing bold in pronouncing that these are decidedly the authors of the day; but it is an endeavour of great difficulty, and no little danger, to attempt

to show the specific reputation which each of them enjoys, and to describe their respective performances, so as to give, on the whole, the opinions of their countrymen. Such an effort has, however, been made in the following sketches of these distinguished Italians, and so much of their biography has been added as appeared serviceable in illustrating the motives that inspired, and the occasions that called forth, their various compositions."

Melchior Cesarotti, a Paduan, died in extreme old age in 1808; his genius was fruitful and eloquent, yet more of novelty than originality in his composition: he translated Ossian, Demosthenes, and Homer, and wrote some other prose works: his style was clear, lively, and graceful—inconstant in politics, he at one time had Buonaparte for his patron; and wrote a poem, called *Pronea*, on that occasion, very extravagant and allegorical. Angelo Mazza, the friend of Cesarotti, is subjoined in the mention of that poet: he wrote in the style of Dante, and translated a version of Dryden; and he extended the fame of his original over Italy. Mazza is reported to have furnished, but not published, a translation of Pindar. Joseph Parini was the son of a peasant, and was by charity sent to study in the capital of Austrian Lombardy: he was sickly, feeble, studious, and indigent. A satirical poem, called *The Day* (*Il Giorno*) and divided into four cantos, made him formidable to the most powerful families: he boldly reproached the nobles with their vices and their crimes, and exposed their habits: his verses were solemn and graceful, and his irony severe; and he was no imitator. Parini published six odes; four of which are considered, by the Italians, as inimitable:—

"The ode addressed to a young woman of eighteen, who adopted the Parisian fashion, then called 'robe à la guillotine,' is written in a style more than usually intelligible for a foreign reader. The beauty and the innocence of the maiden are presented under colours that contrast admirably with the depravity of mind and manners, which the poet foresees must be the consequence of imitating so vile an example. He digresses to the history of the ancient Roman females, from the earliest times to those days of cruelty and corruption, when they thronged the gladiatorial shows, and a vestal gave the signal for slaughter."

Poverty and neglect were the portion of Parini; and the Milanese nobles did not venture to oppose the bold exhortations and censures of their bard, but suffered him to waste his life in adversity:—

"Leopold II, on a visit to Milan, was struck with the physiognomy of an old man, lame, and moving slowly along, but with an air of dignity. He asked his name; and being told that it was Parini, ordered the



municipal council to increase his pension sufficiently to enable him to keep a small carriage. But the verbal command of a foreign monarch is seldom strictly obeyed in distant provinces, where the nobles have an interest or a will distinct from their duty. Parini continued without any other prop than his stick. The poet, whom the Milanese pointed out to strangers as the pride and glory of their city, was often pushed into the dirt, and was repeatedly near being run over by the carriages, in streets where there is no pavement for foot passengers.

"In an ode, which he calls the *Caduta*, the *Fall*, he describes the accidents which happened to him in rainy and foggy days; and although this production is not in the first rank of his poetry, it can never be perused without delight, nor be quoted without exciting our admiration at the profound pathos, the honest pride, and the philosophy with which it abounds.

"The French, on their arrival in Italy, soon understood the active part which the literary classes had played in the revolution. They employed many of these individuals, and amongst others Parini, who found himself all at once amongst the chiefs of the republican government, with no other qualification or capital for such an elevation, than what was derived from a love of liberty, a habit of speaking the truth, an unbending character, and a total disregard of all selfish interests. He felt the embarrassment of his situation, and having often spoken harshly to the French generals, it was not difficult for him to obtain permission to retire, after a few weeks of thankless employment. His name and his integrity commanded respect; and the opposition of a whole life against the nobles, made him regarded by all the lower classes as the great partisan of the democracy. This influence was not lost even when he opposed the follies of the populace. They still show a square at Milan, opposite to the great theatre, which was one day filled by a large mob of idle fellows, who ran about crying, '*Long life to the Republic—death to the Aristocrats!*' Parini issued from a coffee-house, and exclaimed, '*Viva la Repubblica—e morte a nessuno; Canaglia stolta!*' The crowd instantly dispersed. Whatever may be the honours acquired by poetry in England, we cannot form an idea of the influence enjoyed by a man who has obtained a great literary reputation in a country where the largest portion of the people cannot read. He is listened to with a sort of religious obedience."

*Victor Alfieri's* tragedies have been criticised in all European languages:—

"His connexion with the Countess of Albany is known to all the world, but no one is acquainted with the secret of that long intercourse. If they were ever married, Alfieri and the countess took as much pains to conceal that fact, as is usually bestowed upon its publicity. Truth might have been spoken on the tomb of the poet; but even there we only find that Louisa, Countess of Albany, was his *only love*—'*quam unice dilexit*' A church, perhaps, was not the place to boast of such a passion; but after every consideration we may conclude, that the Abate Caluso, who wrote the epitaph, and received the last sighs of Alfieri, knew,

and did not choose to tell, that his friend was never married to the widow of Charles Edward Stewart—'*Tacendo clamat*'—his silence is eloquent.

"Alfieri, in the languor of a protracted agony, which the presence of Caluso assisted him to support, received the last visit of a priest, who came to confess him, with an affability for which he was not distinguished in the days of his health: but he said to him, 'Have the kindness to look in to-morrow; I trust that death will wait for twenty-four hours.' The ecclesiastic returned the next day. Alfieri was sitting in his arm-chair, and said, 'At present, I fancy, I have but a few minutes to spare;' and turning towards the abbé, entreated him to bring the countess to him. No sooner did he see her than he stretched forth his hand, saying, 'Clasp my hand, my dear friend, I die \*."

Alfieri was deeply melancholy; and though his religious opinions were never acknowledged, and he indulged in satire against the Pope's and monastic authorities, he spent whole days in churches absorbed in thought, and listening to the chaunting of the monks. The simple, pure, and energetic style of his prose, qualified him particularly for the translation of Sallust. He translated the whole of Virgil's *Æneid* three times over, but was not so successful; it bore the marks of labour, and was destitute of the finer graces: his translation of Terence was also of an inferior class. Several plays and translations appeared as posthumous works. His satires were levelled at all classes; and he wrote some lyrical poetry. Alfieri's education was neglected, and he indulged in the loosest dissipation; yet, in the course of a few years, he rose to the highest literary distinction. "His great ambition was to be the first *runner* in Italy; and he died, in 1796, before he was forty."

*Hippolitus Pindemonte*, a poet and writer of tragedy, is the next mentioned: he wrote a tragedy on the death of Arminius, the German hero: his lyrics are most esteemed. "From the beginning of the revolution he has passed his time between Venice and Verona, and chiefly employed upon a translation of the *Odyssey*. The poet's health declines; he has passed his sixtieth year." Vincent Monti is a popular author: he writes upon occasional events, and advocates the interests of succeeding reigning powers. His first reputation arose from his *Aristodemus*, a tragedy, which is a stock-play in constant acting: he published some more tragedies, and several political articles, and translated the *Iliad*, knowing nothing of the Greek language. Napoleon was his patron.

\* "Stringetemi, cara amica! la mano, io muojo."

*Hugo Foscolo* had a military education, and began his literary career by a tragedy, called *Thyestes*. His letters of *Ortis* are an imitation of *Werter*, but are wholly political. He translated *The Sentimental Journey* into Italian. Foscolo published his edition of *Montecuculi*, in two folio volumes. He was sent as professor of literature to Pavia to replace Monti, who was appointed biographer; and opened his lectures with "*The Origin of the Duties of Literature*," which was suppressed after he had retained it two months. The following criticism of Pindemonte is upon Foscolo's writings:—

"Your style," he says, "resembles the Rhone, which flows rapidly from the limpid lake of Geneva, and is lost under the Alps, to the regret of the traveller, who knows not how it has disappeared, and who finds himself obliged to wander on for some distance before he again beholds its azure current, and hears the sound of its rapid stream \*."

The following is an opinion of his honesty, or rather his literary insouciance:—

"A warm friend, but sincere as the mirror itself, that neither deceives nor conceals. Kind, generous, grateful; his virtues appear those of savage nature, when seen in the midst of the sophisticated reasoners of our days. He would tear his heart from his bosom, if he thought that a single pulsation was not the unconstrained and free movement of his soul †."

Foscolo is a pupil of the revolution, and deeply interwoven with all the subjects connected with it. This gentleman is at present in London.

The Appendix contains many interesting particulars: the first subject relates to the library at Ferrara, where several autographs of Tasso and Ariosto, and the chair and inkstand of the latter. Eight letters of Tasso are given with translations, and a facsimile of his hand-writing. Also letters written by Cola di Rienzi, tribune of Rome, never before published with translations. Drawings of the Albano vases conclude the volume; which we can recommend as a performance of great labour and research.

*Tributary Tears, sacred to the Memory of the Illustrious and amiable Princess Charlotte of Wales and Saxe-Coburg, &c. being a Collection of the best*

\* "See Pindemonte's Epistle in Verse addressed to Hugo Foscolo.

† "Intollerante più per riflessione che per natura: amico ferrido; ma sincero come lo specchio, che non inganna, nè illude. Pictoso, generoso, riconoscente, pare un selvaggio in mezzo a' filosofi de' nostri dì. Si strapperebbe il cuore dal petto se liberi non gli paressero i risalti tutti del suo cuore.—See Ritratti scritti dalla Contessa Isabella Albrizzi."



*Poems that have appeared on the Occasion: to which is prefixed, a brief Memoir of Her Life.* London. 12mo. 1818. pp. 224.

THE short memoir which is prefixed to this volume contains many interesting particulars of the Princess Charlotte's life. As, however, we have already given a full statement on this subject in our Paper\*, we shall now confine ourselves to a few selections from the poetry. And feeling aware of the continued interest the nation takes in every thing connected with this lamented and illustrious female, we shall present them with a letter she wrote at an early age to the Countess of Albemarle:—

"My dear Lady A.

"I most heartily thank you for your very kind letter, which I hasten to answer. But I must not forget that this letter must be a letter of congratulation; yes, of congratulation the most sincere. I love you, and therefore there is no wish that I do not form for your happiness in this world. May you have as few cares and vexations as may fall to the lot of man; may you long be spared; and may you long enjoy the blessing, of all others the most precious, your dear mother, who is not more precious to you than to me. But there is a trifle which accompanies this, which I hope you will like; and if it sometimes remind you of me, it will be a great source of pleasure to me. I shall be most happy to see you, for it is long since I had that pleasure.

"Adieu, my dear Lady A.,

"And believe me,

"Your affectionate and sincere Friend,  
(Signed) "CHARLOTTE."

From the one hundred and thirty-one poems that comprise this volume, we shall extract ten of those that appear to us the most pleasing, though we wish our limits did not preclude our admission of a greater number:—

#### "THE HEART.

"BY EDMUND L. SWIFT, ESQ.

"This heart which now hath ceas'd to beat,  
Which now hath left its vital seat;  
In what unperishable shrine,  
While heaven receives its pulse divine,  
Shall Britain's mourning duty place  
Its lov'd remains of mental grace?

"It had an earthly temple fair;  
And meek Religion worshipp'd there;  
And Love, whose current flow'd to bless  
An empire with its tenderness;  
And Virtue, whose example high  
Still teaches to its memory.

"This heart shall Parian marble hold,  
As pure, and now,—alas!—as cold?  
Or, shall the sunless diamond keep  
Its blest repose, and sainted sleep?  
Nor diamond's ray, nor marble's snow,  
Can live as long as Britain's woe.

"Then to its native forest turn,  
And give this heart its native urn!  
The champion of our victor wave  
Shall grace and guard it in the grave:  
This heart to death our tears resign,  
And Britain's oak shall be its shrine."

\* See Literary Journal, Nos. 5 and 7.

#### "EPITAPH.

"A soul more spotless never claim'd a tear;  
A heart more tender, open, and sincere;  
A hand more ready blessings to bestow;  
Belov'd, lamented, and without a foe.  
Now priz'd in life, say ye who knew her well;  
Now wept in death, a nation's tears may tell."

#### "THE INTERMENT.

"Hark! hark! a dismal death-toll rings  
In plaintive accents through the air,  
And, wrapt in melancholy, brings  
Some doleful tidings to the ear.

"Ah! yonder moves the mournful scene,  
And all the pomp of silent woe,  
That wakes the pensive midnight strain,  
And bids a nation's sorrow flow.

"There, England, with thy country's pride,  
The hopeful offspring of her womb,  
Their faded honours seek to hide  
Within one common, kindred tomb.

"Then on, ye death-notes, sadly flow,  
And wide your mournful tale impart,  
Such sounds are fit to nourish woe,  
And tune to grief the bleeding heart."

"Sweet Rose of England! fare thee well,  
Bright blossom of a royal line;  
Ah! who without a tear shall tell  
A tale, so sorrowful as thine!

"Thy spring of life by love was blest,  
Hope smil'd upon thy summer hour;  
But death at once untimely press'd  
The off-spring bud, the parent flower.

"There's not a father but shall sigh,  
And mourn thy hapless destiny;  
And not a mother's cheek be dry,  
Who clasps her child and thinks on thee.

"Ne'er yet to bless our land was given  
A princess more belov'd or fair;  
Let seraphs waft thy soul to heaven,  
Thou'lt bloom a sister angel there."

#### "TRANSITORY BEAUTY.

"I saw a dew-drop, cool and clear,  
Dance on a myrtle spray;  
Fair colours deck'd the lucid tear,  
Like those which gleam and disappear,  
When showers and sunbeams play—  
Sol cast athwart a glance severe,  
And scorched the pearl away.

"High on a slender polish'd stem  
A fragrant lily grew;  
On the pure petals many a gem  
Glitter'd a native diadem  
On healthy morning dew—  
A blast of lingering winter came,  
And snapp'd the stem in two.

"Fairer than morning's early tear  
On lily's snowy bloom,  
Shines beauty in its vernal year;  
Bright, sparkling, fascinating, clear,  
Gay, thoughtless of its doom;  
Death breathes a sudden poison near,  
And sweeps it to the tomb."

#### "THE ROYAL ROSE-BUD.

"On Brunswick's stem a Rose-bud grew,  
So fair to ev'ry eye;  
But while it budded, bloom'd, and smil'd,  
This Rose was doom'd to die!

"Each British heart, o'erwhelm'd with grief,  
Had sunk beneath the stroke;  
When radiant from an azure cloud,  
Thus England's Genius spoke:—

"Mourn not, fair land, yon blighted flower,  
That needs not human care;  
Transplanted to a heavenly soil,  
It died—to flourish there!"

#### "HYMN.

"BY THE REV. W. L. BOWLES.

"Lo! where youth and beauty lie  
Cold within the tomb!

As the spring's first violets die,  
Wither'd in their bloom.

O'er the young and buried bride  
Let the cypress wave—

A kingdom's hope, a kingdom's pride,  
Is laid in yonder grave.

"Place the vain expected child  
Gently near her breast!

It never wept; it never smil'd!

But seeks its mother's rest.

Hark! we hear the general cry!

Hark! the passing bell!

A thousand, thousand, bosoms sigh,  
A long and last farewell!"

#### "HYMN,

BY J. HART, A CONVICT ON BOARD THE  
RETRIBUTION HULK, AT SHEERNESS.

"Death strips the monarch of his crown,  
And makes the stoutest bow;  
He brings our fancied prospects down,  
And lays our comforts low.

"This monster Death has snatch'd away  
Our hope of future years,  
Has seiz'd the mighty as his prey,  
And drown'd our land in tears.

"Lord, cheer our hearts with beams of grace,  
Since clouds o'ercast the sky,  
And when we rest in thy embrace,  
Our doubts and fears shall die.

"For death, though dreadful, does but seem,  
To the believer's view,  
A path to heaven,—a narrow stream,  
When Jesus leads him through.

"Soon shall the sounding trumpet rend  
The confines of the grave;  
And Death, with all his power, shall bend  
To Him—who lives to save.

"The bell it has toll'd its midnight sound;  
Not a breath breaks in on the calm around—  
The stars shed down no twinkling light;  
Not a smile is seen o'er the face of night;  
And the hour is come when a long farewell  
Must be bidden to her whom we lov'd so well.

"The last sad note of the dirge is o'er!  
The peal of the anthem is heard no more—  
Each eye for a moment suspends its tear,  
To take a last look of one it held dear;  
Nor can fancy paint, nor can poetry tell,  
How they all felt for her whom they lov'd so well.

"But yet there was one who fondly hung  
On the cold pale form of his bride so young—  
He, whom her eye had mark'd the last,  
And still look'd forward when its beam was past;  
His anguish how deep when he heard the knell,  
For the burial of her whom he lov'd so well.

"In the still damp hour of death, where was she  
Who watch'd o'er the smiles of thy infancy?  
No more shall her sorrows be sooth'd to sleep,  
By a dear loving one who could feel and could weep—

Distant and lone, how her poor heart will swell,  
When she thinks on the child she had lov'd so well.

"The tomb it is clos'd—the lights they are gone,  
And now she reclines on her pillow of stone;  
But long shall a people's lamentings reveal,  
How fondly they lov'd, and how deeply they feel;



Nor shall time, nor shall absence, dissolve the spell,  
Which bound them to one whom they lov'd so well.

"Oh, Erin! how soon thy pure planet of light,  
Which purpled thy hope with its ray,  
Has set in the cold dull wave of the night,  
And pass'd like a dream away.  
Oh! long shall thy harp, with its sad notes dwell,  
On the name of that one whom you lov'd so well."

#### EXTEMPORE LINES,

On reading a Proposal to Erect, by Public Subscription, a Token of respect to the Memory of the Princess Charlotte Augusta.

BY CAPT. SOUTH.

"Raise not an urn of sculptur'd art,  
That perisheth with years!—  
Her Monument's each British Heart!  
Her Epitaph—their [its] Tears!"

### Original Correspondence.

#### FASHION IN DRESS.

To the Editor of the Literary Journal.

SIR,—In your acknowledgments to Correspondents last week\*, you notice some promised Essays on "*Fashion, Music, and Painting.*" The first ought not to have been seen in the same sentence with the other two; for these charm by principle and proportion, while that originates in deformity, and rewards its devotees by concealing their particular defects under a general disguise. Large bonnets, stays, loose gaiters, and high shirt collars, have been introduced by leaders of the *ton*, who are ugly, crooked, spindle-shanked, or scrofulous: these may, if they please, conceal their own deformities, but ought not to be suffered to make the sacrifice of the beauty of others to their Moloch, Fashion, the means. Ugliness, and age, bring all, through this degrading agency, to their level; and common sense must be spell-bound, or beauty and health, the best gifts of Heaven, would not, by willing votaries, be sacrificed to concealment and control. There does not appear to be a greater anomaly in human nature, than in this obedience to Fashion; for while we pity the personal, and despise the mental defects of the *petit-maitre*, we implicitly imitate both.

The introduction of stays is, perhaps, the greatest curse Fashion ever inflicted; for with it came the dressmaker's maxim, that whatever corrected deformity improved beauty. An inverted extinguisher was thought the most lovely form the body could be made to assume; and that this, with fifty other shapes, have given place to succeeding *improvements*: still stays are employed, and preposterously put on young and beautiful women, under the pretence of improving their forms, till habit almost renders them necessary. A charming girl imagines that the infliction of this torture is part of her initiation to womanhood; and we avail ourselves of her impatience to inflict a suffering, which we should shudder to impose on a woman. Another fashion has grown out of the employment of stays; those who have worn them seem to think it a pity their *beautiful* effects should be concealed, and they take care to expose the bases of thin *scapulae* like ridges of a ravine, between

which a dreadful gulf appears; and lest the arms should assert their right of motion, and lessen the force of these *beauties*, (perhaps I should say *sublimities*;) the shoulders also are exposed, and the arms pinioned by part of the same admirable contrivance. To complete this view of female *dandyism*, walk behind a fashionably dressed woman, and you will be puzzled to discover whether the unfortunately crooked object before you, with a hump at her back, be bent by decrepitude of the body, or *mind*, from age, ill health, affectation, or the weight of her *flounces* and trimmings: walk at her side, and her bonnet she wears leaves you still uncertain; 'tis only by a violation of good manners, in staring rudely *under* her bonnet, that you can be assured of whether she be fifteen or fifty; and then her complexion may be pale, or florid, or tawney, you know not which, she is so effectually canopied.

But how are we to account for certain young gentlemen volunteering their sweet bodies, as devotees to this Juggernaut of fashion? I suspect they think that a military air is to be obtained, by imitating the continental soldiers, and screwing themselves into the shape of a *blue-bottle*—that a small hat will balance a thick head—that frizzing their hair by the sides will look, like *Gall's organs of destructiveness*, very soldier-like!—that shirt collars conceal scars of disease, as well as scars of honour; and loose trowsers conceal *stilt*s, which, but for excesses of their owners, might have been *legs*: and with this monstrous appearance, they expect to divide with the soldier (who, I am ashamed to confess, has sacrificed half his energies to fashion,) the reputation of courage and manliness! Yet the inconsistency of this manufactured being is still seen; for, after pinching his waist till he can scarcely breathe, he *pads his breast*, as if he were ashamed of his sex; so wished to leave it doubtful. Taste in dress is rarely consulted in England, yet its principles are few,—*whatever controls action, or conceals proportion, must be inelegant*. Taste is subservient to Fashion: if we ask what is elegant, we mean what is fashionably thought so, or what was last imported from France. The qualities of the French which we most despise we are the readiest to imitate,—their fantastic appearance, and condescend to become copyists of the most contemptible models. From deformities, in England or France, fashions originate; the tradesman who seeks employment in its absurdities, recommends his *beautiful* forms to his customers, as adopted by this lady or that gentleman; and thus it is, that general beauty and manliness are sacrificed to individual deformity, and the *necessities* of a tailor.

Q. M.

May 20.

#### THE KING'S BIRTH-DAY.

To the Editor of the Literary Journal.

SIR,—The King's birth-day is usually said to be on the *fourth* of June; but this is an error, his true birth-day being on the *fifth*. He was born on the 24th of May, 1733, old style; which day, till the end of the last century, corresponded with the fourth of June, new style. The year 1800, which, but for an act of parliament, would have been a leap-year, containing 366 days, was

by us reckoned as a common year, and contained only 365 days; by which alteration, all old-style days were advanced one day in our calendar. Thus, the *real* Christmas-day was on the *sixth* instead of the *fifth* of January, in our reformed calendar, &c. But as an act of parliament cannot make any alteration in the progress of time, the King's birth-day (as well as every other) must be taken as if no alteration in the style had taken place, namely, on the twenty-fourth of May, which day would this year be on a Friday, corresponding with Friday the fifth of June. In Russia, where the old style is still continued, the twenty-fourth of May, in their calendar, is the identical day, Friday, the fifth of June, in our calendar.

It is very certain the King will not be eighty years old till Friday, fifth of June, 1813; because, till that day arrives, the earth will not have made eighty revolutions round the sun; and I know of no other mode of reckoning years.

Birth-days are sometimes, for convenience, kept *after* the day; but I believe there is no instance on record, save that of our King and Queen, where it is kept in anticipation of the day. Indeed, the absurdity of celebrating that which may never happen, is too great to need further observation; and it must be left to our almanack-makers to account for it, and also for their pertinaciously persisting in the error for the last eighteen years. I am, &c.

ASTRONOMICUS.

#### DRURY-LANE THEATRE.

To the Editor of the Literary Journal.

SIR,—As it is very generally understood to be the intention of the proprietors of the two winter theatres, at the commencement of the next season, to lower the price of admission to the Boxes from 7s. to 6s.; perhaps it may be permitted to one, who, in the present deteriorated state of theatrical property, perfectly agrees in the necessity of *some alteration*, to express his doubts as to the one in question effecting the object in view. In the first place, it would perhaps be as difficult to prove that the present rate *alone* deters the public, as it would be to imagine that the proposed one would be any great additional attraction:—the shilling to one or two people going is absolutely no object; and now that guineas ("oh, much injured and calumniated" coin!) are out of fashion, the consideration that a family of seven (instead of six) might be admitted for £2. 2s., has lost its weight. It should not also be overlooked, that the great glaring inconsistency of the admission to the best boxes, where by a great strain of the attention you may possibly, but imperfectly, hear and see; and to the worst, where, by any chance, you can neither do the one nor the other, being exactly the same; and the consequent mixture of good and bad company in all parts of the house, will be left by this futile idea just as it is at present. I am aware that there are other objections, besides those I have already hinted at, to the existing theatres: but what cannot be wholly removed, may perhaps be partly obviated; and as they *are* built, (and cannot well be contracted in the bed of Procrustes,) their

\* See Literary Journal, No. 3.



size must now be endured. With this view, and to remedy evils, which do not depend on the architect, but the manager for redress, I would suggest the preferable plan of imitating the French system, by affixing different prices to the different circles of boxes; the rate, of course, decreasing on ascending the tiers. Thus, for instance, (the pit and galleries remaining in statu quo,) the dress boxes might be, as at present, 7s.; the first circle, 6s.; the second circle, 5s.; and the slips, (now so exorbitant and scarcely ever filled,) 4s. The distinctions preserved amongst the company by the adoption of this plan, would, in a moral point of view, be inestimable; and indeed are so obvious, as to require no discussion. The test, however, by which it would probably be tried against its rival, is the interesting one of "profit and loss," "all the rest is leather and pruncella;" and here, also, I am sanguine enough to believe that it will not be "found wanting." I will allow that if this part of the house is to be filled no better than it is at present, (the sufficiently probable fate of the 6s. plan,) the dress circle only being so, and all the rest a blank, then, indeed, it is immaterial which be adopted; and possibly of the two, the scale of prices might be the losing concern: but on behalf of my élève, I reject such "thick-coming fancies," and believe that if it were put in practice, the different ranks of society would fill their allotted stations in the house, and that the receipts (so far from falling off) would be considerably increased. In throwing out these suggestions, I am conscious that they may be liable to many modifications; but it is the principle I am anxious to see recognized, being certain that if the experiment were fairly tried, the two great objects of a better division of the company, and a better division of the dividend, would surely follow. In reading this letter over, I am afraid that its pith (like the marrow to the bone) bears but a scanty proportion to the surrounding lumber; but wishing that my protégé should first see the light with every advantage, and in genteel society, I know of no better introduction to the polite world than the pages of your interesting and miscellaneous publication.

I am, Sir,

Your most obedient Servant,

W. F. R.

P.S. In case any outrageous John Bull should protest against my doctrine, on the ground of its being of French origin, I would remind such an objector, that we have already borrowed their drop-curtain, and their mode of lighting the house by a central chandelier.

London, 21st May, 1818.

#### NAME AND HISTORY OF THE CALEIDOSCOPE.

To the Editor of the Literary Journal.

SIR,—I observe, that in your seventh and eighth Numbers of your Paper you have given an etymology and some particulars of the Chaleidoscope, (for so I shall call it, for the reasons which I shall presently state,) though by you it is spelt Caleidoscope, and derived from the Greek *καλος* (*kalos*) or beautiful, *ειδος* (*eidos*) a form, and *σκοπεω* (*skopeo*) to see. But, as I conceive an etymology more plainly defining its nature may be

found, I here send it to you for insertion in your Paper, together with some circumstances relating to the history of the invention itself, which do not appear to have as yet come to your knowledge. I therefore derive it from *χαλιξ* (*chalix*), (which signifies, as you will find in Schrevelius's Greek Lexicon, *lapillus*, a small stone; *silex*, a flint; and *calx*, chalk, or lime, or cement made of fragments of stones); *ειδος* (*eidos*) *species*, a resemblance, (from which comes our word *idol*, as the resemblance of a supposed deity); and *σκοπη* (*skope*) *specula*, the sight of a thing. See Littleton's Dict. art. *Specula*, a sense, which this last, as being derived from *σκεπτομαι* (*skeptomai*) *video*, to see, may also, without violence, very well bear. Forming the word, therefore, by taking the following letters of each of the original words *χαλ-ειδο-σκοπη*, we have a consistent sense, equal to "*A view or sight of the resemblance of little stones*," which is certainly very well adapted to the nature of the instrument, in which the pieces appear like so many little *precious stones*, or *gems*.

Your reference to Bradley's Gardening is not, I fear, given with sufficient precision, to enable a stranger readily to find either the book or the passage; for Bradley wrote many books of a similar nature. The book itself, which I have seen, is entitled, "*New Experiments and Observations relating to the Generation of Plants*." It was printed in one volume, octavo, at London, in 1724, and divided into two parts, both in one volume; the former bears the date 1724, and the latter that of 1717. This last is entitled, "*New Improvements of Planting and Gardening, both Philosophical and Practical*;" and in this second part it is, chap. i. page 1, that the description in question occurs\*.

But the principle, on which the instrument is constructed, may be found in other places also, as well as those noticed by you.

In Chambers's Cyclopædia, fifth edition, Lond. 1743, art. Mirror, is the following passage:—"If two plain mirrors, or specula, meet in any angle, the eye, placed within that angle, will see the image of an object placed within the same, as often repeated as there may be catheti diacon, determining the places of the images, and terminated without the angle. Hence, as the more catheti terminated without the angle may be drawn, as the angle is more acute, the acuter the angle the more numerous the images. Thus, Z. Traber found at an angle of one-third of a circle, the image was represented twice; at one-half, thrice; at one-fifth, five times; at one-twelfth, eleven times."

Giambattista Porta, a Neapolitan gentleman, who died in 1615, and of whom an account is given in Moreri's Dictionary, has, in his *Magia Naturalis*, entitled "*Joh. Baptistæ Portæ, Neapolitani, Magiæ Naturalis Libri viginti*," lib. xvii. cap. 2, given, in the following words, a very perfect description of the principle on which the Chaleidoscope is founded:—"Hic poterimus

"Speculum e planis multivium construere.

\* We have objection to this repetition of the reference, since it appears that even our intelligent Correspondent has overlooked it, as given by us in our ninth Number, p. 136, and in our eighth, p. 122.—Ed.

Speculum construitur, quod *polyphaton*, id est, multorum visibilium, dicitur: illud enim, aperiendo et claudendo, solius digiti viginti et plura demonstrat simulachra. Si igitur id parabis, ærea duo specula, vel crystallina, rectangula, super basim eandem erigantur; sintque in hemiolia proportionem, vel alia; et secundum longitudinis latus, unum simul colligentur, ut libri instar apte claudi et aperiri possint, et anguli diversentur; qualia Venetiis factitari solent: faciem, enim, unam objiciens in utroque, plura cernes ora; et hoc quanto arctius clausuris, minorique fuerint angulo: aperiendo autem minuentur; et obtusiori cernes angulo, pauciora numero conspicientur. Sic digitum ostendens, non nisi digitos cernes; dextra insuper dextra; et sinistra convisuntur; quod speculis contrarium est: mutuâque id evenit reflexione et pulsatione, unde imaginum vicissitudo."

To give this in English, it is as follows:—

"In the following manner we may construct a mirror for seeing a multitude of objects on a plain surface. This kind of mirror, when constructed, is what is called *polyphaton*, that is to say, *multiplying*; for, by opening and shutting, it shows twenty and more images of one single finger. If, therefore, you wish to prepare it, let two brazen, or crystal, rectangular mirrors be erected on the same base, and let the proportion of length be one and an half of the width, or any other proportion; and let each side, for the whole of its length, be so connected together, that they may easily be shut and opened like a book, and that the angles may be varied, as they are usually constructed at Venice: for if you place one object opposite to the face of each, you will see several figures; and this, in proportion as you shut it closer, and the angle shall be less. But, by opening, the objects will be reduced in number; and the more obtuse the angle under which you see it, the fewer objects will be seen. So, if you exhibit your finger as the object, you will see nothing but fingers. The right fingers will be seen on the right side, and the left on the left side, which is contrary to the usual custom with looking-glasses; but this happens from the mutual reflection and repulsion, which produce a change of the images."

Of the *Magia Naturalis* there was an edition in folio, printed, in 1589, at Naples; a copy of which appears, from the catalogues, to be in the Bodleian Library, and another in the British Museum. An octavo edition was also published at Frankfort in 1597, a copy of which is in the Bodleian Library; and there have been several later editions, among which is one, in duodecimo, printed at Leyden in 1650.

Yours, &c.

J. S. H.

25th May, 1818.

#### THE CALEIDOSCOPE.

To the Editor of the Literary Journal.

SIR,—In the Number of your Journal for the 19th, I saw a description of the Caleidoscope. I have since made one from that description; only, instead of employing the screw, I have made use of four small pieces of tape, which, I think, equally serves the purpose.

I have made mine in the manner following:—Having taken a piece of wood the



dimension of the tube, I then had a groove, for the reflectors to fit into, cut in the wood; then taking a piece of parchment, a little wider, (the parchment being cut wider is in order that the glass, when glued to it, may work easier, and therefore there must be a space between each reflector, about as wide as the two reflectors are thick,) and about the length of the reflectors. I then glued the reflectors to the parchment, leaving the above space, (and glued between the parchment and the reflectors a piece of sheet lead, so as to cause the reflectors to fall more easily into the groove,) and likewise four small pieces of tape; two on the top of one reflector, and two on the top of the other; so that one piece of tape that is glued on the top of the right hand reflector may pass over the top of the left hand reflector, through the hole on the left hand side of the tube, and the left to come over the right. The two first pieces of tape are for altering the size of the angles as you please; the two second are for keeping the reflectors from disadjusting; consequently, one must come from the right hand reflector through the right hand hole, and the other through the left hand hole from the left reflector.

It is necessary to have the tape so marked that you may know which tape is for altering the angles of the reflectors; and the tape, likewise, must be glued on at the very top of the reflectors, otherwise they will obstruct the sight-hole at the top of the Caleidoscope.

Small pieces of feathers, cut or pared from the top of a quill or pen, and also from the feathers of game fowl, as the partridge, pheasant, plover, wild duck, and the tops of peacocks' feathers, &c., are agreeable objects for the Caleidoscope.

Thinking the above method very simple, and easy for those to make who wish to make their own instruments; your insertion of this letter (if you have room) in your Journal, will very much oblige me.

I am, sir,  
Yours, &c. X. X. W.

Castle Street, May 21, 1818.

#### MORE NAMES AND MORE INVENTORS FOR THE CALEIDOSCOPE.

While we are disputing in England whether the Caleidoscope is the invention of Dr. Brewster, or of philosophers who lived centuries ago, the instrument has been sent within these two or three weeks from London to Paris; where it has already found a *French inventor*, and a name implying that it is a *French invention*!

"Caleidoscope," says a French journalist, "is a word, inharmonious enough, formed from three Greek roots, which signify, 'I see beautiful forms.' Such is the name that has been given to the most wonderful title that frivolity has ever invented. This plaything in a hand the most incapable of painting, forms, in less than a quarter of an hour, more arabesques than are contained within the Vatican, or the Baths of Adrian. It has become the fashion within a few days, and as all persons are desirous to possess it, it is sold by all dealers. The inventor of these optical instruments resides in the Rue St. Marc, N. 10.

"M. Alphonse Giroux, Rue du Coq. Saint Honoré, N. 7, whose cabinet of pictures has recommended him to the lovers of painting, and whose splendid collection attracts all the females who are attached to the arts of design, has given to those which are made for him the name of Transfigurators, or Marvellous Toys. He has contrived them in such a manner as to be contained in a purse, or a work-bag. By means of a rapid movement, flowers, roses, ancient glass, rectilinear designs, embroidery robes, clothes, furniture, &c. form themselves successively and in infinite series. Already the engravers have thought of seizing the figures; and the first painted sheet will appear this morning at M. Alphonse Giroux's. In fine, M. Chevalier, an engineer, (residing Quai de l'Horloge, N. 1,) has given to the Caleidoscope new optical properties, under the name of the French Multiplier."

In Paris, too, the Caleidoscope has given birth to the following poem:—

#### LE JOUJOU DU JOUR.

*Anecdote en vers.*

Un jeune fat arrivait de province  
Avec un mérite assez mince,  
Doublé d'un orgueil excessif;  
Assis au boulevard, ou par ton l'on s'ennuie,  
Il aperçoit une femme jolie,  
Qui, depuis un moment, d'un regard attentif,  
En tournant vers lui sa languette,  
Semblait l'examiner; jugez de son bonheur,  
Surtout quand, d'une voix qui vient flatter son cœur,  
La belle, suivant lui, proclamant sa défaite,  
S'écrie: "Oh! c'est charmant! quel aspect  
enchanteur!"  
Il n'y tient plus, il s'approche.—Ah! ma-  
dame,  
De quels transports vous enivrez mon âme!  
Eh quoi! mes traits pour vous auraient quelques  
appas?  
Vous n'auriez distingué?—Je ne vous connais  
pas.  
—Mais vous me regardiez.—Nullement, je vous  
jure;  
En ce moment j'admirais une fleur.  
—Cet instrument était, je vous assure,  
Tourné vers moi.—Qu'en voulez-vous conclure?  
Pouvais-je y voir votre figure?  
C'est le joujou du jour, un TRANSFIGURATEUR.  
Singes de Montesquieu, convaincus que l'Europe  
A les regards fixés sur vos moindres écrits,  
Par votre vanité pour n'être plus surpris,  
Songez bien au CALEIDOSCOPE.

#### CHANGES OF THE CALEIDOSCOPE.

A correspondent has made the following curious calculation of the number of changes this wonderful instrument will admit:—"Supposing," he says, "the instrument to contain twenty small pieces of glass, &c. and that you make ten changes in each minute, it will take the inconceivable space of 462.880.889.576 years and 360 days to go through the variety of changes it is capable of producing; amounting (according to our frail idea of the nature of things) to an eternity. Or if you take only twelve small pieces, and make ten changes in each minute, it will then take 33.264 days, or 91 years and 49 days to exhaust its variations. However exaggerated this statement may appear to some, it is actually correct.

#### ON THE CALEIDOSCOPE.

(Continued from our last, p. 136.)

BRADLEY A PLAGIARIST.

As we introduced into our two preceding Numbers the name of Bradley as an inventor, who, in the year 1717, published an account, with figures, of an instrument similar in principle to the Caleidoscope\*, we owe it to our readers to lose no time in communicating to them our later discovery, that BRADLEY HIMSELF IS A MERE PLAGIARIST; not only the principles of his instrument, but the instrument itself, having been described and figured very many years before his book was written†. Kircher, in his "*Ars Magna Lucis et Umbræ*," printed at Rome in 1646‡, not only describes and figures the instrument claimed by Bradley, but illustrates its use, by showing it as placed upon a drawing of a "garden-plat," of which it shows the complete circle||. In the "*Perspective Pratique*," commonly called "*The Jesuit's Perspective*," printed at Paris, in 1649, (4to. partie 3me, p. 132, fig. 2,) the instrument is again described and figured, and spoken of as in frequent use: "L'angle rentrant speculaire, qui par le rencontre de deux miroirs donne une multiplication admirable par les reflexions: c'est l'un [of amusing catoptrical contrivances] des plus en usage, et facile à pratiquer." In 1657, in "*Schott's Magia Universalis Naturæ et Artis*," (Pars 1. Optica, 4to. Herbipoli, p. 306,) the instrument again occurs. In or about the year 1699, it was described and figured in Ozanam's *Récréations*, of which there is a translation by Dr. Hutton, in four volumes octavo, London, 1803§.

Nor is even Kircher (the earliest name hitherto taken notice of) to be regarded as the inventor of the instrument in question: his work is a compilation of scientific contrivances. John-Baptist Porta, as will be seen from the letter of a correspondent, inserted in our Paper of this day, had set forth the principles so early as 1589; and we have in English a work of nearly the same date, (entitled "*Mathematical Recreations*,") in which it equally presents itself.

#### OPTICAL PRINCIPLES.

The demonstration, however, of the optical principles of the instrument, has been given

\* See the whole passage extracted from Bradley's work, accompanied by his figures, in our preceding Number.

† Yet Bradley does not scruple to call the instrument *his* discovery.—See our quotation, No. 8, p. 123, note.

‡ "*Pars Tertia, Magia Catoptrica, sine de prodigiosa rerum exhibitione per specula*." Kircher describes,

1. Theatrum Catoptricum, Polydicticum, construere, &c.

2. Aliud Machinamentum Catoptricum construere, &c.

|| If Bradley can truly claim any originality at all, it must be in the practical application of the instrument to the art of laying out gardens; the instance of a garden-platt, which appears in Kircher, may possibly be only an accidental selection of a subject, and may have suggested Bradley's application, rather than have resulted from a previous use of the instrument by gardeners.

§ The writer begs leave to express his acknowledgements for having had his attention turned to these books severally by Mr. Douce and Mr. Daniel Moore, and by Mr. Harris, librarian to the Royal Institution.



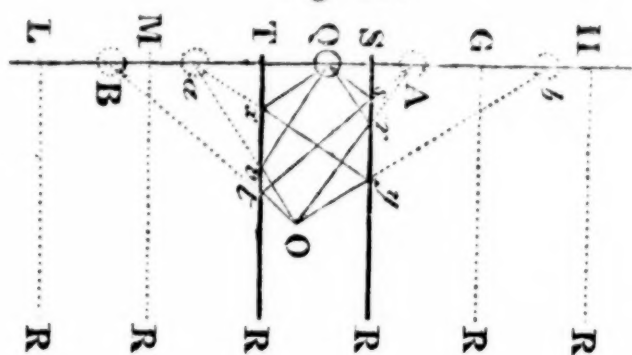




limitation of their number, than what is caused on account of the decrease of light, by the continual reflections: also, an object  $Q$ , placed between the said speculums, will have a like series of images, all situated in the indefinite line  $BQb$ , perpendicular to the reflecting planes; and the distances between the said images will be  $= 2QT$  and

$= 2QS$ , alternately, all which is evident from the preceding *Schol.* A person standing between two such speculums, will see, in that he fronts, the images of both his fore and back part repeated several times in a long row, but continually fainter the farther off.

Fig. 39.

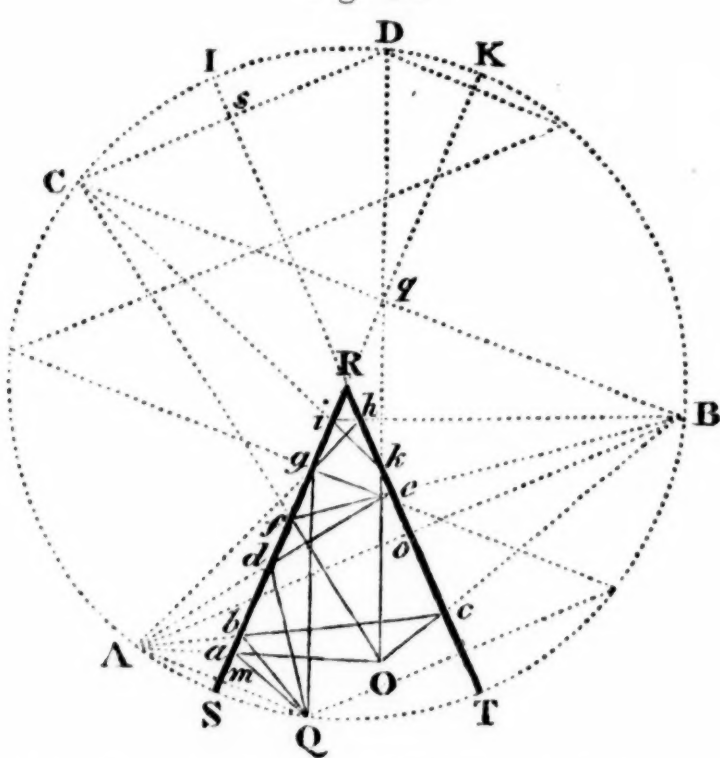


## PROP. XVII.

243. (Fig. 40.) Having the angle of inclination  $SRT$  of two plane speculums  $RS$ ,  $RT$ , and the situations of an object  $Q$ ,

and of an eye  $O$ , placed between them; to trace the whole progress of any ray diverging from  $Q$ , which after any number of reflections comes to the point  $O$ .

Fig. 40.



To prevent the confusion of too many lines, let us trace only those rays which diverge from  $Q$  upon  $RS$ .

1. By drawing the perpendiculars  $QA$ ,  $AB$ ,  $BC$ ,  $CD$ , upon the respective speculums, and by taking  $mA = mQ$ ,  $oB = oA$ ,  $qC = qB$ , and  $sD = sC$ ; we<sup>a</sup> have the places of the images  $A$ ,  $B$ ,  $C$ ,  $D$ .

2. Draw a line from  $O$  to any given image ( $A$ ,  $B$ ,  $C$ , or  $D$ , &c.); and from the point where this line intersects the speculum, draw a line to the next preceding image; and from the point where this line meets the speculum, draw a line to the next preceding image, and so on, till you get to the object itself  $Q$ . This ray traced backwards from  $Q$ , will be that which exhibits the given image to the eye at  $O$ .

Thus, to find the ray that exhibits the image  $D$ ; draw the line  $OkD$ , and from the point of intersection  $k$ , to the next preceding image  $C$ , draw the line  $kiC$ ; then draw the lines  $ihB$ ,  $hgA$ , and lastly  $gQ$ . I say  $Qg$ ,  $gh$ ,  $hi$ ,  $ik$ ,  $kO$ , is the ray that exhibits the image  $D$  to the eye at  $O$ .

For the  $\angle OkT = \angle RkD = \angle RkC$ ; and therefore the ray  $ik$  is reflected from  $k$  to  $O$ . Again, the  $\angle kiS = \angle CkI =$

$\angle KkB$ ; and the  $\angle ihR = \angle BhT = \angle ThA$ ; also the  $\angle hgr = \angle AgS = \angle SgQ$ . Therefore the ray diverging from  $Q$  to  $g$ , is reflected from  $g$  to  $h$ , from  $h$  to  $i$ , from  $i$  to  $k$ , and from  $k$  to  $O$ .  $Q.E.D.$

In like manner, the image  $C$  is seen by the ray  $Qd$ ,  $de$ ,  $ef$ ,  $fO$ ; the image  $B$  by the ray  $Qb$ ,  $bc$ ,  $cO$ ; and the image  $A$ , by the ray  $Qa$ ,  $aO$ .

After the same manner, we may trace the rays diverging from  $Q$  upon the speculum  $RT$ , till they reach the eye at  $O$ .

244. *Schol.* 1. It is worth observing, that the pencil of rays which exhibits any image to the eye, is reflected orderly as from each of the preceding images; beginning with the first image, and from no other parts of the speculums: and so the whole number of reflections is always equal to the whole number of images; as the images  $A$ ,  $B$ ,  $C$ , or  $D$ , are seen respectively by rays having undergone 1, 2, 3, or 4 reflections.

245. *Schol.* 2. The distance  $OD$ , of any image  $D$ , from the eye at  $O$ , is equal to the whole ray proceeding from  $Q$ , till after all its reflections it arrives at  $O$ ; that is  $OD = Qg + gh + hi + ik + kO$ .

It is manifest that  $Qg + gh = hA = hB$ ,

and  $ih + hB = iC$ ; also  $iC + ik = kD$ . Therefore, &c.  $Q.E.D.$

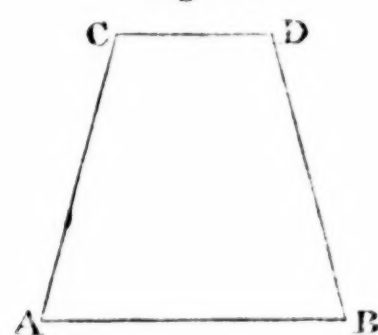
In like manner,  $OC = Qd + de + ef + fO$ ;  $OB = Qb + bc + cO$ ; and  $OA = Qa + aO$ .

246. *Schol.* 3. The last image, as  $D$ , of a small object  $Q$ , will be invisible, whenever the eye  $O$  is so situated that the straight line  $OD$  passes through the centre  $R$ ; or so as not to touch either of the speculums when they do not meet in  $R$ ; and so in that case the next preceding image  $C$ , is to be reckoned the last image. Wherefore, in such cases, if the arch  $ST$  be  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ , or  $\frac{1}{6}$ , &c. of a circle; the number of visible images of a small object  $Q$ , will be accordingly 1, 2, 3, 4, 5, or 18, &c.

247. *Schol.* 4. Fig. 39. In like manner, as in *Art.* 243, may be traced the rays exhibiting any image of an object  $Q$  to an eye at  $O$ , placed between two parallel speculums  $SR$ ,  $TR$ . Thus the image  $A$ , is seen by the rays  $Qr$ ,  $rO$ ; the image  $B$ , by the rays  $Qs$ ,  $st$ ,  $tO$ ; the image  $a$ , by  $Qv$ ,  $vO$ ; and  $b$ , by the rays  $Qx$ ,  $xy$ ,  $yO$ . But the images on one side will be visible to a much greater distance, if the eye be placed behind one of the speculums, looking through a hole in it, or over its edge, at the other speculum.

248. *Schol.* 5. Fig. 41. By placing two plane speculums  $AB$ ,  $CD$ , at the end of a box parallel to one another; and looking over or by the edge of one of them, the images of the bottom of the box<sup>a</sup> will appear continued to a considerable distance. Or if two speculums  $AC$ ,  $BD$ , be placed upright in a box, but inclined to one another, the trapezium  $CB$ <sup>b</sup> would be repeated on each side, till the images met; the images of the lines  $AB$ ,  $CD$ , being the chords of two concentric circles, whose centre is the point where  $AC$ ,  $BD$ , produced, would meet.

Fig. 41.



By joining the above four speculums together, as is expressed in the figure, the bottom of the box will be multiplied surprisingly; there being here no other limitation to the number of images, but what is owing to their continual loss of light. The top of the box may be covered with thin canvass, which will let sufficient light within, where may be placed some toy, as two people playing cards, or soldiers standing sentry, &c. If these be set in motion, by wires coming from their feet through the bottom or side of the box, it will afford a spectacle still more entertaining; or, three plane speculums joined together will have a like effect: for the polygon, formed by two of the reflecting planes, will be repeated by the other, &c. The bottom of the box may be covered with artificial moss, shining pebbles, flowers, trees, &c.; but whatever they are, the upright figures between the speculums should be slender, and not too many in number; other-

<sup>a</sup> 15. I. Euclid. <sup>c</sup> Const. and 4. I. Euclid.

<sup>d</sup> 11. I.

<sup>a</sup> 242. II.

<sup>b</sup> 238. II.



wise they will too much obstruct the reflected rays from coming to the eye.

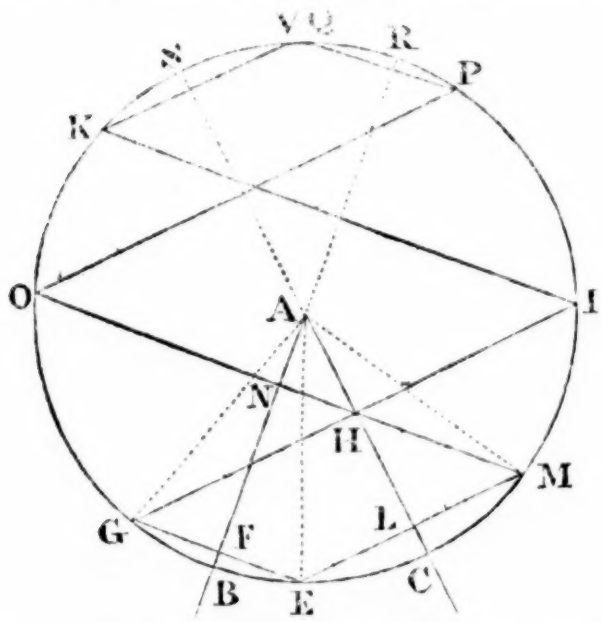
249. *Schol.* 6. Fig. 42\*. If the sides of a little room, whose floor or base is a polygon as expressed in the figure, be all lined or covered with looking-glasses; the room being enlightened either through the top, or by a lustre of candles suspended in the middle, objects in the room will be surprisingly multiplied; and that for the same reasons as were given in the preceding. The shows lately exhibited, called *luminous amphitheatres*, are of this sort†. The room should not be very large; for the smaller it is, the oftener will the images be repeated before they grow too faint to be perceived.

The preceding propositions are, I think, sufficient for explaining any phenomena that may arise from the combination of plane speculums; and some of these phenomena are so very entertaining, that I believe those who have a relish for these sorts of amusements, will not think I have dwelt too long upon them||.

After the demonstration contained in the work of Harris, comes that of Professor Wood, the present Vice-Chancellor of Cambridge, first printed in 1799, where it is the subject of the thirteenth and fourteenth propositions, section iii, "On Images formed by Reflection:"—

PROP. XIII.—If an object be placed between two plane reflectors inclined to each other, the images formed will lie in the circumference of a circle, whose centre is the intersection of the two planes, and radius the distance of the object from that intersection.

Let AB, AC be two plane reflectors in-



\* Boxes of this kind are described and figured by all the old writers heretofore cited.

† Kircher, also, speaks of these theatres, by the name of Catoptric Theatres.—We cannot but anticipate that one good effect of the production and popularity of Dr. Brewster's *Caleidoscope* will be the renewal, and, possibly, the further invention, of a variety of catoptrical toys and shows, such as, while they may give bread to thousands of ingenious workmen and humble dealers, and perhaps furnish articles for foreign trade, may also supply innocent and liberal recreations to the idle, improve our public taste; and, by chance, enlarge the circle of our science.—Mr. Kendall proposes the establishment of "Free Drawing Schools;" and we think that the use of the *Caleidoscope*, by cultivating a general taste for beauty in forms and colours, is an auspicious forerunner to that great projected help to society.

‡ Fig. 42 is merely the figure of an octagon.

|| A Treatise on Optics; containing Elements

clined at the angle BAC; E an object placed between them. Draw EF perpendicular to AB, and produce it to G, making FG = EF; then the rays which diverge from E and fall upon AB, will, after reflection, diverge from G; or G will be an image of E. From G, draw GH perpendicular to AC, and produce it to I, making HI = GH, and I will be a second image of E, &c. Again, draw ELM perpendicular to AC, and make LM = EL; also, draw MNO perpendicular to AB, and make NO = MN, &c., and M, O, &c., will be images of E, formed on the supposition that it is placed before AC. Let K, V; P, Q be the other images, determined in the same manner.

Then, since EF is equal to FG, and AF common to the triangles AFG, AFE, and the angles at F are right angles, AG is equal to AE (Euc. 4, 1). In the same manner it appears, that AI, AK, &c. AM, AO, AP, &c. are equal to each other, and to AE; that is, all the images lie in the circumference of the circle EMIK whose centre is A, and radius AE.

COR. If the angle BAC be finite, the number of images is limited. For, BA and CA being produced to R and S, the images Q, V, will at length be formed between those points, and the rays which are reflected by either surface, diverging from any point Q between S and R, will not meet the other reflector; that is, no image of Q will be formed.

PROP. XIV.—Having given the inclination of two plane reflectors, and the situation of an object between them, to find the number of images.

It appears from the construction in the last proposition, that the lines EG, MO, IK, PQ, &c.\* are parallel, as also EM, GI, OP, KV, &c. Hence it follows, that the arcs EG, MI, OK, PV, &c. are equal; as also, the arcs EM, GO, IP, KQ, &c. Let BC = a, EB = b, EC = c; then, the arc EG = 2b; EM = 2c; EO = EG + GO = EG + EM = 2b + 2c = 2a; EK = EO + OK = EO + EG = 2a + 2b; EOQ = EK + KQ = EK + EM = 2a + 2b + 2c = 4a, &c. Thus there is one series of images, formed by the reflections at AB, whose distances from E, measured along the circular arc EOR, are 2b, 2a + 2b, 4a + 2b, . . . . . 2na - 2a + 2b (2na - 2c), where n is the number of images; this series will be continued as long as 2na - 2a + 2b, or 2na - 2c is less than the arc EOR, or 180° + b; and consequently n, the number of images in this series, is that whole number which is next inferior to  $\frac{180 + b + 2c}{2a}$ ,

or to  $\frac{180 + a + c}{2a}$ . There is also a second series of images, formed by reflections at the same surface, whose distances from E are 2a, 4a, 6a, . . . . . 2ma, continued as long as 2ma is less than 180 + b, and therefore m, the number of these images, is that whole number which is next inferior to  $\frac{180 + b}{2a}$ .

of the Science, in two books. By Joseph Harris, Esq., late His Majesty's Assay Master of the Mint. London, 1775. 4to. Sec. iii. Prop. xv. et seq. p. 184.

\* See the diagram above.

In the same manner, the number of images formed by reflections at the surface AC, is found by taking the whole numbers next inferior to  $\frac{180 + a + b}{2a}$ , and  $\frac{180 + c}{2a}$ .

COR. 1. If a be a measure of 180, the number of images formed will be  $\frac{360}{a}$ .

For, if a be contained an even number of times in 180, or 2a be a measure of 180, the number of images in each series is  $\frac{180}{2a}$ \*; and the number upon the whole is

$4 + \frac{180}{2a} = \frac{360}{a}$ . If a be contained an odd number of times in 180, 2a is a measure of 180 + a, or 180 - a; and the number of images is  $\frac{180 + a}{2a} + \frac{180 - a}{2a} + \frac{180 + a}{2a} + \frac{180 - a}{2a} = \frac{360}{a}$ .

COR. 2. When a is a measure of 180, two images coincide.

For, if a be contained an even number of times in 180, then the number of images in the second series, formed by reflections at the surface AB, is  $\frac{180}{2a}$ ; and the distance

EOQ, (2ma), of the last image from E, is 180°. In the same manner, the distance EIV, of the last image in the second series formed by reflections at AC, is 180°; therefore the two images, Q and V, coincide in EA produced. If a be contained an odd number of times in 180, then the number of images, in the first series, formed by reflections at AB, is  $\frac{180 + a}{2a}$ ; and the distance

EOK, of the last of these images, from E, is  $\frac{180 + a}{2a} \times 2a - 2c$ ; or 180° + a - 2c.

Also, the distance EMP, of the last image in the first series formed by reflections at AC, is 180° + a - 2b; therefore EOK + EMP = 360° + 2a - 2c - 2b = 360°; that is, K and P coincide.

We give the above passages as we find them, leaving it to the scientific reader to draw his own conclusions. We think it proper to add, that we are assured Dr. Brewster is confident that his instrument is entirely different from that which has been called Mr. Bradley's, and cannot possibly produce its effects: that Dr. B. has in his possession a certificate from Professor Playfair to that purpose; as also a letter from Mr. Watt, the celebrated improver of the steam engine, who was the owner of one of Bradley's instruments seventy years ago; and, lastly, a letter from Vice-Chancellor Wood, in which the latter declares, that the effects of the *Caleidoscope* were never in his contemplation when he wrote the two propositions above cited. Dr. Brewster also thinks,

\*  $\frac{180 + a + c}{2a} = \frac{180}{2a} + \frac{a + c}{2a}$ ; the latter part,  $\frac{a + c}{2a}$ , being less than unity, is neglected.

†  $\frac{180 + b}{2a} = \frac{180 - a + a + b}{2a} = \frac{180 - a}{2a} + \frac{a + b}{2a}$ ; the latter part,  $\frac{a + b}{2a}$ , being less than unity, is neglected.



that were Mr. Harris now living, he should have no difficulty of obtaining from that author a similar declaration, as respecting the propositions contained in his work.

On the other hand, we learn, that many, at least twenty years ago, some persons had advanced so far as to put the mirrors into a tube and study their effects in this manner, though without the precision, as well as without many of the adjuncts of Dr. Brewster's instrument; and it may be further observed, perhaps, that Kircher speaks of, and figures, a cylindrical concave mirror, by means of which an object may be represented as suspended or flying in the air, in the centre of a circle; in which manner he represents the ascension of our Saviour\*.

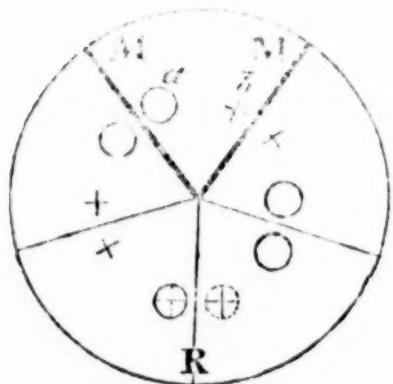
The Kaleidoscope is made by the opticians in three different ways:—one with the mirrors of plate glass; another with metallic speculums instead of glass, which, by affording a greater quantity of reflected light, show the images more vividly; and the third, by metallic speculums with an attached apparatus, to render them capable of being set to any angle within  $90^\circ$ ; and therefore varying the multiplied sectors in numbers from 4 to 60: the mechanism of this form causes the tube to be larger and conical. The prices at which Messrs. Jones, 30, Holborn, manufacture their instruments, are from nine shillings to six guineas; and the writer considers it as justice to these artists to state, that judging from those he has examined, they have given them every perfection of adjustment and collected beauty of objects that they are capable of. It is proper to observe, that from the manner in which the instrument, by ordinary attempts, is inaccurately put together, and from the untruth of the reflecting surfaces, there is produced an ill-defined and very imperfect effect, that will not bear a comparison with the beautiful effects of a perfectly constructed one. The writer takes this opportunity to acknowledge the scientific and literary information that has been afforded him by Mr. Wm. Jones, both in verbal communications and by books politely lent from his library.

(To be continued.)

## FIGURES,

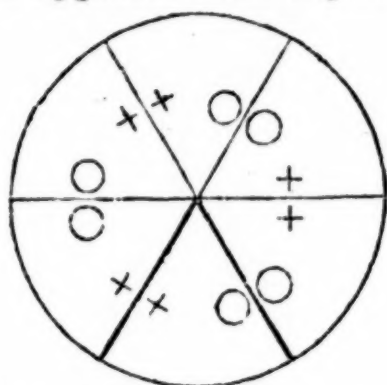
ILLUSTRATING DR. ROGET'S PAPER, INSERTED IN THE PRECEDING NUMBER OF THE LITERARY JOURNAL, PAGE 376.

Figure 1.

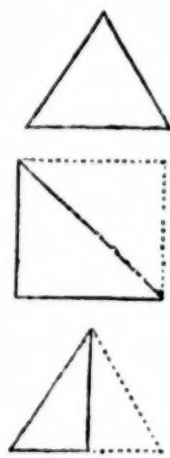


\* Dr. Brewster's promised work on the Kaleidoscope is expected to contain many examples of the powers of the instrument not at present in the public contemplation.

## Polygonal Kaleidoscopes.



## Triangular Kaleidoscopes.



## A DESCRIPTION OF THE PATENT KALEIDOSCOPE, Invented by Dr. Brewster.

[By a Correspondent.]

The Kaleidoscope is an instrument recently invented by Dr. Brewster, for the purpose of creating and exhibiting an infinite variety of beautiful forms. The name is derived from the Greek words, *καλός*, beautiful,—*εἶδος*, a form,—and *σκοπεῖν*, to see.

This instrument, in its simplest form, consists of two reflecting planes, made either of new plate-glass, or of speculum-metal, ground perfectly flat, and highly polished. The plates may be of any length; but that which is most convenient will be found to be from five to ten, or twelve inches. Their breadth should be about eight or nine-tenths of an inch, when the length is six inches; but the breadth should increase with the length, in order to have the aperture of the same angular magnitude. Two of the edges of these reflectors, after they are carefully ground to a straight line by the finest emery, and freed from all roughness and imperfection, are placed together, by a particular contrivance, in such a manner, that their inclination, or the angle which they form, is exactly an even aliquot part of a circle, or a fourth, sixth, eighth, tenth, twelfth, fourteenth, sixteenth, eighteenth, twentieth, &c. part of  $360^\circ$ . When the plates are thus fixed in a brass tube, and the eye placed at one end of them, it will perceive a circular field of view, composed of as many luminous sectors as the number of times that the angle formed by the reflectors is contained in  $360^\circ$ . These sectors, excepting the one seen by direct vision, and constituting the angular aperture of the plates, are a series of images of this aperture, formed by successive reflections between the inclined reflectors. The images formed by one reflection from each of the plates, lie on each side of the direct aperture, and are inverted images of that aperture; the next two images, formed by two reflections, are images not inverted, and so on throughout the whole series, every

two direct images being separated by an inverted one.

From these observations it will be seen, that the Kaleidoscope is not an instrument which produces beautiful forms by the multiplication of single forms; for it is demonstrable, that a symmetrical and beautiful pattern cannot be produced by the repetition of any single form; and if it were possible to construct a multiplying glass with mathematical perfection, and free of all the prismatic colours, it would be impossible to produce with it an arrangement of simple forms, marked with symmetry and beauty. The principle of the Kaleidoscope, therefore, is, to produce symmetry and beauty, by the creation and subsequent multiplication of compound forms, each of which is composed of a direct and an inverted image of a simple form.

The tube which holds the reflecting plates, moves in another tube; and upon the outer end of this last tube is placed a brass cell, or cap, for receiving a series of object-plates, containing fragments of differently coloured glass, and other substances, placed at random. When one of these object plates is pushed into the cell, the cell is placed upon the end of the outer tube, and the inner tube pushed in as far as it will go. The instrument being held in one hand, the cell containing the object-plate is moved round by the other; and the eye of the observer being placed at the narrow end of the tube, he will observe the irregular masses of colour arranged in an infinite variety of forms, mathematically symmetrical, and highly pleasing to the eye.

"If the object is put in motion, the combination of images will likewise be put in motion, and new forms, perfectly different, but equally symmetrical, will successively present themselves,—sometimes vanishing in the centre, sometimes emerging from it, and sometimes playing around it in double and opposite oscillations. When the object is tinged with different colours, the most beautiful tints are developed in succession, and the whole figure delights the eye by the perfection of its form, and the brilliancy of its colouring\*."

The effects, of which we have given a general description, obviously arise from the inversion and subsequent multiplication of every object placed before the angular aperture, or the luminous sector seen by direct vision, and from the perfect junction of all the reflected images. When the object is moved, the inverted images all seem to move in an opposite direction, while the images not inverted move in the same direction with the object; and from these opposite motions, as well as from the entrance of new objects, by the revolution of the direct motion of the object-plate, arises that endless variety of forms, which affords so much gratification to the eye.

In the preceding form of this instrument, the object must necessarily be placed close to the end of the reflectors; for if it is removed from this position, the symmetry is destroyed, and the deviation from a symmetrical form increases as the distance of the object from the reflector increases. The use of the instrument is therefore limited to objects which can be held close to the reflector.

This limitation, however, has been re-

\* Specification of the Patent.



moved, and the use and application of the instrument indefinitely extended by an optical contrivance. A lens of a short focal length is placed on the object-end of the outer tube, and the inner tube is drawn out till the image of objects, whatever be their distance, falls exactly on the outer ends of the reflectors. When this is the case, these objects will be arranged into the most beautiful and symmetrical forms, in the same manner as if they had been reduced in size, and actually placed at the end of the reflectors. In this way every object in nature may be introduced into the picture formed by the instrument, and the observer will derive a new and endless source of enjoyment by the creation of pictures from natural objects, whether animate or inanimate. The leaves and petals of flowers, the foliage of trees, grass mixed with flowers, the currents of a river, moving insects, a blazing fire, are objects which never fail to delight the eye by the new creation which they afford.

The Kaleidoscope, in its popular form, has been manufactured with much taste by Mr. Philip Carpenter, optician, in Birmingham, and by Mr. John Ruthven, of Edinburgh, to whom the public is already indebted for the ingenious printing and copying presses with which he has enriched the arts. It generally consists of two tubes, a lens, six object plates, one of which is left empty for new objects, and a cell for containing them. Some of them are made without the drawer tube and the lens, and others with stands, and a spare tube, which forms a different pattern.

When the Kaleidoscope is intended for scientific purposes, it requires to be made in a different form, with contrivances for varying the inclination of the reflectors. The instrument, with these contrivances, has been made with great skill by Mr. Bate, an ingenious optician, in London. The reflectors are made of the finest speculum-metal, of such a composition, that it is incapable of tarnishing. The edges of these metallic reflectors are adjusted with great nicety to the axes of the rings that support them, so that they are made to form any angle from  $0^{\circ}$  to  $90^{\circ}$ .

As the Kaleidoscope is of the greatest use in the ornamental arts, particularly to carpet and lace manufacturers, calico printers, architects, paper stainers, ornamental painters, jewellers, carvers and gilders, workers in stained glass, &c., its adaptation to their purposes has been attended to, and the instruments are occasionally furnished with a stand, in order that the pattern may be fixed, whilst the artist is engaged in copying it. They are also rendered capable of being used with Dr. Wollaston's Camera Lucida, in order that those who are not able to copy the patterns with perfect correctness, may thus be enabled to do it with facility and accuracy.

When the instrument is thus constructed, the painter may introduce the very colours which he is to use, the jeweller the gems which he is to arrange, and, in general, the artist may apply to the instrument the materials which he is to embody, and thus form the most accurate opinion of their effect when combined into an ornamental pattern. When the Kaleidoscope is applied in this manner, an infinite variety of patterns is created, and the artist can select such as

he considers most beautiful and most suited to the nature of his work. After a knowledge of the principle and powers of the instrument has been acquired by a little practice, he will be able to give any character to the figure that he pleases; and he may even create a series of different patterns, all rising out of one another, and returning again, by similar gradations, to the first of the series. In all these cases the pattern is perfectly symmetrical round a centre, or all the sectors, or images of the aperture, are exactly alike, with this difference only, that every alternate sector is inverted: but this symmetry may be altered; for, after the pattern is drawn, it may be reduced into a square, a triangular, an elliptical, or any other form that we choose. The instruments are sometimes made to give annular patterns, and straight patterns for borders.

If it is required to introduce a flower, a leaf, a statue, or any other object which is too large to be seen through the aperture, we have only to use the lens, and place the object at such a distance, that the image of it, formed by the lens, is sufficiently small to be admitted into the aperture.

In consequence of the popularity of this instrument, it has, we understand, been pirated in London, by individuals who are entirely ignorant of its principles and construction, and who have imposed upon the public a wretched imitation of the original, possessing none of the properties which are essentially necessary to the production of beautiful and symmetrical forms. These piracies have been carried on with such dexterity, that, in some cases, the purchaser obtains one half of the instrument in one shop, and the other half in another; but this unprecedented invasion of private property has been discountenanced by all the eminent London opticians, with a liberality and disinterestedness which might have been expected from that respectable body; and we have no doubt that the public will be equally disposed to discourage such unjustifiable aggressions. Monopolies are, no doubt, in many cases, evils that ought to be avoided; but, in this country, a patent is the only reward which is given for mechanical inventions, and for new processes in the arts; and we do not see why the inventor of a machine should not derive the same advantages from his labours that every author does from his writings.

#### ROYAL-OAK DAY.

(May the Twentieth-ninth.)

"This day," says the author of the *Festa Anglo-Romana*, "is celebrated upon a double account; first, in commemoration of the birth of Charles the Second, who was born on the 29th day of May, 1630; and also by Act of Parliament, 12 Car. II., by the passionate desires of the people, in memory of his happy restoration to his crown and dignity on the 29th of May, 1660, when he entered London after twelve years of forced exile."

It is only in reference to the latter event that this day is now noticed. In the north of England it is customary for the people to wear in their hats the leaves of the oak, and to decorate the heads of their horses, whether in the plough or the coach, on this day:

and the boys at Newcastle-upon-Tyne had formerly a taunting rhyme on this occasion, with which they used to insult such persons as they met who had not oak-leaves in their hats:—

"Royal Oak  
The Whigs to provoke."

There was a retort courteous by others, who contemptuously wore plane-tree leaves:

"Plane-tree leaves,  
The Church-folk are thieves."

Puerile and low as these and such like sarcasms may appear, yet they breathe strongly that party-spirit which they were originally intended to promote, and which showed itself very early. In a curious tract, entitled "*The Lord's loud Call to England*," published by H. Jessey, 4to., 1660, there is a very grave account related by the Puritans, of judgment inflicted upon a poor old woman for her loyalty; who having bought "some flowers to make garlands (in honour of the Restoration) was going homeward, a cart went over part of her body and bruised her for it, just before the doors of such as she might vex thereby!" And two soldiers were almost whipped to death, and turned out of the service, for wearing boughs in their hats on the 29th of May, 1716.

The royal oak, and the circumstance of King Charles's preservation, is thus noticed by Dr. Stukeley\*:—"In a large wood stands Boscobel-house where the Pendrils lived, who preserved King Charles II., after Worcester fight, and famous for the royal oak. The floor of the garret (which is a Popish chapel) being matted, prevents any suspicion of a little cavity, with a trap-door over the staircase, where the king was hid; his bed was artfully placed behind some wainscot that shut up very close: a bow-shot from the house, just by a horse-track passing through the wood, stood the royal oak, into which the king and his companion, Colonel Carlos, climbed by means of the hen-roost ladders, when they judged it no longer safe to stay in the house; the family reaching them victuals with the nuthook. It happened (as they related to us) that whilst these two were in the tree, a party of the enemy's horse, sent to search the house, came whistling and talking along this road: when they were just under the tree, an owl flew out of a neighbouring tree, and hovered along the ground as if her wings were broke, which the soldiers merrily pursued without any circumspection. The tree is now enclosed within a brick wall, the inside whereof is covered with laurel; of which we may say, as Ovid did of that before the Augustan palace, '*mediamque tuebere quercum*.' The oak is in the middle, almost cut away by travellers whose curiosity leads them to see it; close by the side grows a young thriving plant from one of its acorns. The king, after the restoration, reviewing the place, carried some of the acorns and set them in St. James's Park, or Garden, and used to water them himself. He gave this Pendril an estate of about £200 per annum, which still remains among them."

Dr. Stukeley also adds a copy of the inscription, on a stone over the door of the enclosure leading to the oak tree, which does not appear to have been copied so faithfully as the following by Dr. Sumner Provost, of

\* *Festa Anglo-Romana*. 12mo. Lond. 1670.

\* *Itinerarium Curiosum*. Lond. 1724, p. 57.



King's College, Cambridge, in 1763, and preserved by the Rev. Mr. Cole, in his MSS.\*:—

Feliciss : Arbore quam in Asylo  
Potentiss : Regis Car : 2<sup>di</sup> quem Deus Opt : Max :  
Quem Reges regnant, hic crescere voluit,  
Tam in perpet : Rei tantæ Memoriam,  
Quam Specimen firmæ in Regem Fidei,  
Muro cinctam,  
Posteris commendant,  
Basilius et Jana  
Fitzherbert.  
Quercus Amica Jovi.

The disguise of King Charles was one likely to aid his escape; and is thus described in a very curious and scarce pamphlet, entitled "A proper Memorial for the 29th of May," &c. and printed for A. Butterworth:—"He had on a white steeple crowned hat, without any other lining besides grease, both sides of the brim so doubled up with handling, that they looked like two spouts; a leather doublet full of holes, and almost black with grease about the sleeves, collar, and waist; an old green woodruff's coat, threadbare and patched in most places; with a pair of breeches of the same cloth, and in the same condition, the slops hanging down loose to the middle of the leg; hose and shoes of different parishes; the hose were grey stirrups much darned and clouted, especially about the knees, under which he had a pair of flannel riding stockings of his own, the tops of them cut off. His shoes had been cobbled, being pieced both on the soles and seams, and the upper leathers so cut and slashed to fit them to his feet, that they were quite unfit to defend him either from water or dirt. This exotic and deformed dress, added to his short hair cut off by the ears, his face coloured brown with walnut-tree leaves, and a rough crooked thorn stick in his hand, had so metamorphosed him, that it was hard even for those who had been before well acquainted with his person, and conversant with him, to have discovered who he was."

In the churchyard of St. Giles in the Fields there is a monument of Richard Penderill, already mentioned as the person to whom the king owed his preservation, which it was customary some years back to decorate with oak branches on the 29th of May: this custom is now in utter neglect: and we would recommend to some of the Spa-fields reformers, Watson in particular, to renew this homage to the ancestor of one of their compatriots†; who has the additional claim on them of having preserved from punishment "a wild young man, who, by accident, fired off a pistol, not loaded with ball, at a man who had seized hold of him‡!"

### Fine Arts.

In the Exhibition at Somerset House, No. 580, the beautiful water-colour draw-

\* Cole's MSS., Vol. XXIV, in the British Museum.

† It will be recollected that Penderill the shoemaker, who sheltered young Watson, boasts of being a descendant of the Penderill who preserved Charles II.

‡ Cobbett's Register, Vol. XXXIII, No. 2. These are the terms in which this firebrand designates young Watson's shooting of Mr. Platt.

ing or painting of flowers and fruit from nature, by Miss Louisa Storer, a pupil of the late Miss Laurence, (now Mrs. Kears,) is entitled to much praise. It is a very favourable example of rising talent, and furnishes a strong recommendation of the fair and young artist.

### PAINTING.

DEATH ON THE PALE HORSE, AND OTHER PICTURES, BY MR. WEST.

Mr. West possesses many of the essential qualities required to form a painter, but wanting others equally essential, we much doubt whether he will ever take rank among the great masters of the art. He possesses a commanding talent in composition; a great power over the materials of the art: he knows perfectly the anatomy and the component parts of the human figure: he draws well, and designs with facility: but with all these high qualities, his works ever display a great deficiency in mind; a great intellectual poverty; and, according to our judgment, they are invariably wanting in feeling, and in taste. The very facility with which this artist composes, may have had some share in preventing his doing justice to his own talents: he seems to have stopped very early in his career, in a self-sufficient feeling; and to have soon sat down impressed with the consciousness of his own perfection. His works all possess the same manner, and monotonous character: the same compositions of forms: the same attitudes of figures: the same expressions of heads: the same style of drawing, and placing the limbs: the same affected action of the hands: the same folding of the drapery: and, added to all, the same unnatural hues, and unharmonious combinations of colour. Now all this does not happen to a great painter. It did not happen to Raphael: it did not happen to Michael Angelo; nor has it happened to any artist whose works have lived beyond the age which produced them.

Mr. West takes high ground in art, and must expect to be placed in comparison with those who have occupied it before him. These great masters were not content with copying their sketches, however excellent their sketches might have been, but every thing introduced into their pictures was again studied, followed out, and perfected from nature. This gave a perpetual novelty, vigour, and originality to their works, and prevented their falling into that mannered insipidity which will always be the consequence of a different mode of proceeding. Mr. West pursues a contrary course; he trusts too much to his invention and memory, and we see the result. He makes a fine sketch, and a bad picture: all the hopes we form, from a noble commencement, are disappointed, and the mountain in labour brings forth a mouse.

But this is not all: Mr. West, in the great works now presented to the public, has introduced a new mode of treating historical subjects, which, if followed on his authority, will lead to more folly than the public are aware of. In his published address, on the subject of the *Rejection*

of Christ, he tells us, it is an "epic composition." We had been content to consider the art as dramatic, and were satisfied if the painter represented one simple scene, provided it made a forcible appeal to the feelings, and a powerful impression on the imagination: but this common mode of proceeding, which had been adopted by one Raphael three centuries ago, and practised by his successors, does not, it seems, satisfy the President of an English Royal Academy in this enlightened age.

Mr. West must paint epic pictures, which, as far as we can make out, from the specimen here presented to us, consists not merely in painting the historical fact, with its attendant circumstances, but in mixing up, in the same piece, all the events which preceded, and all the consequences which follow it.

We recollect seeing in some early specimens of the art, the creation of Adam, that of Eve, the temptation of Eve, and the expulsion from Paradise, all in one picture. Now this, we suppose, was a touch of the epic, but it had more consistency than Mr. West's, because, though the several groups were all under one sky, yet they occupied different planes in the picture, and did not interfere with each other. But in the picture of *Christ Rejected*, there are so many different points of time brought together; so many inconsistent things, quarrelling one with the other, that the spectator endeavours in vain to fix his attention on the subject, and at last quits it in dissatisfaction and disgust. The same thing happens exactly with the other picture, which, Mr. West tells us, in his sixpenny description, is intended to be terribly sublime. Unluckily for the painter, we recollect a sketch which he made some years ago, of *Death on the Pale Horse*, which really possessed much grandeur and sublimity, and which deserved and obtained a very high character: in this there was one idea simply and forcibly developed—every thing was falling before the remorseless conqueror—all submitted to his sway. As far as our own feelings are concerned, we sincerely wish we had never seen the second picture:—here is so much extraneous matter introduced; so much that quarrels with, and interrupts the impression the subject is calculated to make on the mind, that we, who have our old prejudices hanging about us, and who have not yet drank into the spirit of "epic composition," cannot away with it.

It is amusing to observe the caprice of the multitude. When Mr. West was in the vigour of life,—when he painted pictures which a man of sense might approve and applaud, his name was never heard of;—now that his works display the very dotage of the art, he is run after by every body, from Hyde Park Corner to Aldgate Pump, and all tongues join in his praise! In entering our protest against this ridiculous rage, let us not be misunderstood. We have no personal feelings of dislike to Mr. West, nor have we any jealousy of his success; we are even glad to see that people can be brought to run after works of art at all; but we have undertaken to direct the public to what



is good in art, and we must likewise expose what we conceive to be erroneous. Under this head we feel compelled to set down, however reluctantly, all the latter pictures of the venerable president of the Royal Academy; and though we would exempt from this broad censure a very large portion of his earlier works, we must still consider that he has done little which will ever entitle his name to a higher rank among the worthies of ancient or modern date, than that occupied by Carlo Maratti, Anthony Coppel, and some others, who were great men in their day and generation, but whose claims posterity has refused to recognise.

## Original Poetry.

### MY PIANO-FORTE.

What was't in childhood's earliest day,  
Made me from playmates often stray,  
To hear my mother sing and play?

The Piano-forte.

What, as my riper years pass'd by,  
Would draw my mind t'wards beauty's eye,  
And add fresh wounds at every sigh?

The Piano-forte.

Who stole my heart out at my eyes  
While gazing on with mute surprise,  
While she was playing (I could not rise)?

The Piano-forte.

When love thus pierc'd my aching breast,  
And woes accumulating prest,  
What was it then that gave me rest?

My Piano-forte.

Tho' doom'd to bear her cold disdain,  
Tho' I would ne'er have caus'd her pain,  
What gave the hope I now sustain?

My Piano-forte.

I'll care for none, not even thou  
Who coldly lookst, with frowning brow,  
While I, please God, have got, as now,

A Piano-forte.

I'll not forsake it, even when  
The strings are broke—not even then,  
I'll get the man to tune again

My Piano-forte.

Then rest, my soul, the day is won,  
Send all our woes to kingdom come;  
God save the King I'll play upon

My Piano-forte.

G. W.

### TO CORRESPONDENTS.

A History of the Bible, in a Series of brief Historical Essays upon each Book, will appear in our next and future Numbers.

"Familiar Instructions for making Kaleidoscopes," in our next.

W. on a simple adjustment of the Sectors of a Kaleidoscope, is unavoidably deferred till next week.

We find it somewhat difficult to give an answer to the obliging Letter of HENRY. We are largely supplied in the way he describes; and yet we are always thankful for the communication of articles of superior merit.

P. Q. is requested to send to our Office on or after Monday, for a Letter which will be addressed to his initials.

We owe an answer to S. G. C—d, but cannot at present lay our hand upon his Letter.

PHILO-EUSEBIUS shall have a place in our next.

Want of time obliges us to defer our acknowledgments to several Correspondents.

The trash inquired for so rudely by LECTOR was long since committed to the flames.

Several articles intended for insertion in this Number are necessarily postponed.

To some of our Readers too large a portion of this day's Paper will appear to be devoted to articles relating to the new optical instrument, the Kaleidoscope. Of such we must crave the patience, till another week shall afford us the opportunity of presenting topics more to their taste. In the meantime, we cannot desist from promoting the object we have in view, that of making our Paper a complete repository of every article of information belonging to the history, theory, structure, and uses of the popular and admirable invention of which we are speaking.

To several Correspondents we reply, that complete sets of our Journal may still be had at our Office; and that new editions are preparing of all the Numbers that are out of print.

In our last, p. 132, col. 2, l. 64, for "plane," read "plain;" p. 138, col. 1, l. 6, for "recurs," read "occurs;" l. 15, for "at," read "to;" p. 141, col. 1, l. 64, for "tune," read "turn;" l. 65, for "manners," read "measures;" p. 142, col. 2, for "gastronomic," read "gastronic;" p. 143, col. 3, l. 16, for "in a public manner," read "in a public view."

We are again obliged to defer the Answer to the Enigma attributed to Lord Byron.

Readers having friends abroad should be apprised, that our unstamped Paper may be sent, free of difficulty and expense, to the East and West Indies. It is known to be otherwise with Newspapers.

A Monday Edition of this day's LITERARY JOURNAL, will be published under the Title of THE LITERARY CHRONICLE, Price NINEPENCE only, printed on Stamped Paper, and sent into the Country FREE OF POSTAGE.

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For a more particular account of this very celebrated Publication, the reader is presented with the following extract from DE BURE, *Bibliographie Instructive*, ed. 1768. tom. v. p. 319.

MONASTICON ANGLICANUM.—"Ouvrage célèbre et connu depuis long temps dans le commerce par la rareté des exemplaires, dont la valeur augmente de jour en jour, en egard à la difficulté qu'il y a d'en trouver de complets. Il n'est pas moins recommandable par les pièces qu'il renferme, & qui sont essentielles pour bien connaître à fond l'Histoire Ecclesiastique d'Angleterre, avant que les troubles survenus au sujet de la Religion y eussent opéré les changemens qu'on y voit actuellement. On y trouve les chartes & les titres originaux des biens qui avoient appartenus autrefois au Clergé, avant l'extinction de la Religion Romaine dans cette partie de l'Europe, & quantité de privilèges qui avoient alors été accordés aux Gens d'Eglise.

"On rapporte que peu de tems après que cet Ouvrage eut été publié, les Anglois, dans l'appréhension qu'il ne



donnât de trop grandes lumières au Clergé Romain sur la totalité des biens qu'il avoit anciennement possédés, si cette Religion venoit à se rétablir un jour en Angleterre, & qu'elle y fut autorisée, trouverent à propos de supprimer les exemplaires dont ils purent disposer, & que cette suppression est ce qui en a occasionné la rareté. Si ce fait est vrai, comme on pourrait bien le croire, il devient une raison de plus pour regarder le Livre dont nous rendons compte comme l'Ouvrage le plus important dans sa partie, par l'avantage qu'il a d'être, pour ainsi dire, le seul diplôme qui nous reste actuellement de l'Histoire Ecclesiastique d'Angleterre, et de son état au vrai dans le tems auquel la Religion Romaine étoit la dominante dans ce royaume."

The present republication of this great work contains the whole of the former edition, together with a vast accession of new matter in the number of Charters now first printed from the Leiger Books and Records of different Monasteries and Abbies, with other Documents preserved in different Public Libraries, and in the National Archives.

Edited by JOHN CALEY, Esq. F.S.A., Keeper of the Records in the Augmentation Office; HENRY ELLIS, Esq. M.A., Sec. S.A., Keeper of the Manuscripts in the British Museum; and the Rev. B. BANDINEL, M.A., F.S.A., Keeper of the Bodleian Library, Oxford.

\*• The number of Copies printed of this Edition has been extremely limited, and the Subscribers are respectfully acquainted, that the Eleventh Part is now ready for Delivery; they are also requested to make early application for their Copies to their respective Booksellers, as the Publishers do not hold themselves liable to complete any Sets which may become imperfect in consequence of delay in claiming the Parts upon publication.

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